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Accomplishing Aesthetic through Appearance

Selected Projects in Costume, Hair & Make-up Design

By

Bethany Deal

A Plan B report submitted in partial fulfillment of the requirements for the

degree of

MASTER OF FINE ARTS

In

Costume Design and Hair & Make-up

Plan B

Approved:

Nancy Hills – Major Professor

Dennis Hassan-Committee Member

Shawn Fisher-Committee Member

Richie Call-Committee Member

UTAH STATE UNIVERSITY
Logan, UT
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Table of Contents

I. Dedication	iii
II. List of Figures	iv
III. List of Charts	ix
IV. Chapter 1-Hair & Make Up Design for <i>The Pirates of Penzance</i>	1
o Introduction and Synopsis	2
o Concept and Themes	4
o Research	5
o Design Evolution and Execution	8
V. Appendix A	11
o Charts 1.1-1.5	11
o Figures 1.9-1.11	16
o Works Cited	19
VI. Chapter 2-Costume Design for <i>Steel Magnolias</i>	20
o Introduction and Synopsis	21
o Concept and Themes	24
o Research	26
o Design Evolution and Execution	29
VII. Appendix B	37
o Figures 2.24-2.26	37
o Chart 2.1	40
o Works Cited	41
VIII. Chapter 3-Costume Design for <i>Legally Blonde: The Musical</i>	42
o Introduction and Synopsis	43
o Concept and Themes	49
o Research	51
o Design Evolution and Execution	54
IX. Appendix C	80
o Figures 3.47-3.52	80
o Charts 3.1-3.2	83
o Works Cited	92
X. Chapter 4-Hair & Make Up Design for <i>The Game of Love and Chance</i>	94
o Introduction and Synopsis	95
o Concept and Themes	102
o Research	103
o Design Evolution and Execution	108
XI. Appendix D	116
o Figures 4.18-4.23	116
o Works Cited	122

*To the women whose love and support
guided and sculpted me into the woman I am today
and without this would not have been possible,*

My grandmother LaRene Cracraft

My dear friend and mentor Gail Russell

My counselor in life and work Louella Powell

List of Figures

<u>Figure</u>	<u>Page</u>
1.1 <i>The Pirates of Penzance</i> research image	5
1.2 <i>The Pirates of Penzance</i> research image	6
1.3 <i>The Pirates of Penzance</i> research image	6
1.4 <i>The Pirates of Penzance</i> production photo	7
1.5 <i>The Pirates of Penzance</i> progression collage	8
1.6 <i>The Pirates of Penzance</i> production photo	9
1.7 <i>The Pirates of Penzance</i> production photo	9
1.8 <i>The Pirates of Penzance</i> production photo	10
1.9 <i>The Pirates of Penzance</i> production photo	16
1.10 <i>The Pirates of Penzance</i> production photo	17
1.11 <i>The Pirates of Penzance</i> production photo	18
2.1 <i>Steel Magnolias</i> research image	24
2.2 <i>Steel Magnolias</i> research image	25
2.3 <i>Steel Magnolias</i> research image	25
2.4 <i>Steel Magnolias</i> research image	26
2.5 <i>Steel Magnolias</i> research image	27
2.6 <i>Steel Magnolias</i> research image	27
2.7 <i>Steel Magnolias</i> research image	28
2.8 <i>Steel Magnolias</i> research image	28
2.9 <i>Steel Magnolias</i> research image	28
2.10 <i>Steel Magnolias</i> research image	28

2.11 <i>Steel Magnolias</i> rendering.....	30
2.12 <i>Steel Magnolias</i> production photo.....	30
2.13 <i>Steel Magnolias</i> rendering.....	31
2.14 <i>Steel Magnolias</i> production photo.....	31
2.15 <i>Steel Magnolias</i> rendering.....	32
2.16 <i>Steel Magnolias</i> production photo.....	32
2.17 <i>Steel Magnolias</i> rendering.....	33
2.18 <i>Steel Magnolias</i> production photo.....	33
2.19 <i>Steel Magnolias</i> rendering.....	34
2.20 <i>Steel Magnolias</i> production photo.....	34
2.21 <i>Steel Magnolias</i> rendering.....	35
2.22 <i>Steel Magnolias</i> production photo.....	35
2.23 <i>Steel Magnolias</i> production photo.....	36
2.24 <i>Steel Magnolias</i> production photo.....	37
2.25 <i>Steel Magnolias</i> production photo.....	38
2.26 <i>Steel Magnolias</i> production photo.....	39
3.1 <i>Legally Blonde: The Musical</i> color palette.....	50
3.2 <i>Legally Blonde: The Musical</i> color palette.....	50
3.3 <i>Legally Blonde: The Musical</i> research collage.....	51
3.4 <i>Legally Blonde: The Musical</i> research collage.....	52
3.5 <i>Legally Blonde: The Musical</i> research collage.....	53
3.6 <i>Legally Blonde: The Musical</i> research image.....	53
3.7 <i>Legally Blonde: The Musical</i> research collage.....	53

3.8 <i>Legally Blonde: The Musical</i> research collage.....	54
3.9 <i>Legally Blonde: The Musical</i> rendering.....	56
3.10 <i>Legally Blonde: The Musical</i> rendering.....	56
3.11 <i>Legally Blonde: The Musical</i> production photo.....	57
3.12 <i>Legally Blonde: The Musical</i> production photo.....	57
3.13 <i>Legally Blonde: The Musical</i> production photo.....	58
3.14 <i>Legally Blonde: The Musical</i> production photo.....	58
3.15 <i>Legally Blonde: The Musical</i> production photo.....	59
3.16 <i>Legally Blonde: The Musical</i> rendering.....	60
3.17 <i>Legally Blonde: The Musical</i> production photo.....	60
3.18 <i>Legally Blonde: The Musical</i> production photo.....	61
3.19 <i>Legally Blonde: The Musical</i> rendering.....	62
3.20 <i>Legally Blonde: The Musical</i> rendering.....	62
3.21 <i>Legally Blonde: The Musical</i> production photo.....	63
3.22 <i>Legally Blonde: The Musical</i> production photo.....	63
3.23 <i>Legally Blonde: The Musical</i> production photo.....	63
3.24 <i>Legally Blonde: The Musical</i> production photo.....	64
3.25 <i>Legally Blonde: The Musical</i> production photo.....	64
3.26 <i>Legally Blonde: The Musical</i> production photo.....	66
3.27 <i>Legally Blonde: The Musical</i> production photo.....	67
3.28 <i>Legally Blonde: The Musical</i> rendering.....	67
3.29 <i>Legally Blonde: The Musical</i> production photo.....	68
3.30 <i>Legally Blonde: The Musical</i> production photo.....	68

3.31 <i>Legally Blonde: The Musical</i> rendering.....	69
3.32 <i>Legally Blonde: The Musical</i> production photo.....	69
3.33 <i>Legally Blonde: The Musical</i> production photo.....	70
3.34 <i>Legally Blonde: The Musical</i> production photo.....	70
3.35 <i>Legally Blonde: The Musical</i> production photo.....	71
3.36 <i>Legally Blonde: The Musical</i> production photo.....	72
3.37 <i>Legally Blonde: The Musical</i> production photo.....	73
3.38 <i>Legally Blonde: The Musical</i> fabric sample.....	74
3.39 <i>Legally Blonde: The Musical</i> production photo.....	74
3.40 <i>Legally Blonde: The Musical</i> production photo.....	75
3.41 <i>Legally Blonde: The Musical</i> production photo.....	76
3.42 <i>Legally Blonde: The Musical</i> production photo.....	76
3.43 <i>Legally Blonde: The Musical</i> rendering.....	77
3.44 <i>Legally Blonde: The Musical</i> production photo.....	77
3.45 <i>Legally Blonde: The Musical</i> production photo.....	79
3.46 <i>Legally Blonde: The Musical</i> rendering.....	80
3.47 <i>Legally Blonde: The Musical</i> rendering.....	80
3.48 <i>Legally Blonde: The Musical</i> rendering.....	80
3.49 <i>Legally Blonde: The Musical</i> production photo.....	80
3.50 <i>Legally Blonde: The Musical</i> production photo.....	81
3.51 <i>Legally Blonde: The Musical</i> production photo.....	82
4.1 <i>The Game of Love and Chance</i> research image.....	104
4.2 <i>The Game of Love and Chance</i> research image.....	105

4.3 <i>The Game of Love and Chance</i> research image.....	106
4.4 <i>The Game of Love and Chance</i> research image.....	106
4.5 <i>The Game of Love and Chance</i> research image.....	107
4.6 <i>The Game of Love and Chance</i> research image.....	107
4.7 <i>The Game of Love and Chance</i> research image.....	107
4.8 <i>The Game of Love and Chance</i> initial image.....	109
4.9 <i>The Game of Love and Chance</i> process image.....	109
4.10 <i>The Game of Love and Chance</i> image collage.....	110
4.11 <i>The Game of Love and Chance</i> process image.....	110
4.12 <i>The Game of Love and Chance</i> rendering.....	111
4.13 <i>The Game of Love and Chance</i> production photo.....	111
4.14 <i>The Game of Love and Chance</i> rendering.....	112
4.15 <i>The Game of Love and Chance</i> production photo.....	113
4.16 <i>The Game of Love and Chance</i> rendering.....	113
4.17 <i>The Game of Love and Chance</i> rendering.....	113
4.18 <i>The Game of Love and Chance</i> rendering.....	114
4.19 <i>The Game of Love and Chance</i> rendering.....	115
4.20 <i>The Game of Love and Chance</i> rendering.....	116
4.21 <i>The Game of Love and Chance</i> production photo.....	117
4.22 <i>The Game of Love and Chance</i> production photo.....	118
4.23 <i>The Game of Love and Chance</i> production photo.....	119
4.24 <i>The Game of Love and Chance</i> production photo.....	120

List of Charts

<u>Chart</u>	<u>Page</u>
1.1 <i>The Pirates of Penzance</i> wig check-in sheet.....	11
1.2 <i>The Pirates of Penzance</i> make-up plot.....	12
1.3 <i>The Pirates of Penzance</i> make-up plot.....	13
1.4 <i>The Pirates of Penzance</i> make-up plot.....	14
1.5 <i>The Pirates of Penzance</i> make-up plot.....	15
2.1 <i>Steel Magnolias</i> costume plot.....	40
3.1 <i>Legally Blonde: The Musical</i> costume plot.....	83
3.2 <i>Legally Blonde: The Musical</i> master costume list.....	89

Chapter 1

The Swashbuckling Adventures of Merry Men

Hair & Make Up Design for *The Pirates of Penzance*

Utah State University Department of Theater Arts

Morgan Theatre

Fall 2011

Introduction and Synopsis:

The Pirates of Penzance; or the Slave of Duty (Pirates) is an example of the overwhelmingly successful collaboration of Arthur Sullivan and W.S. Gilbert. Later coined as “Gilbert and Sullivan”, Gilbert being the librettist and Sullivan the composer, they created over fifteen productions together including *Pirates*. As their fifth collaboration *Pirates* shows the brilliance of the topsy-turvy worlds Gilbert’s lyrics created, with fine British gentlemen parading as pirates, and lengths of servitude being based on leap year birthdays.

Set during the reign of Queen Victoria, the show opens celebrating the twenty-first birthday of Fredrick, a young man, who has been placed into the service of the Pirate King until this day. Fredrick is youthful and seeks the love of a woman. He has only known his nursemaid, Ruth, his whole life and believes her to be the most beautiful woman. This, however, is not the case. Having had experience, the other pirates know better and they suggest he go into civilization with her and see for himself.

Later Fredrick is bombarded with a group of girls who have gotten lost while picnicking with their father. He discovers the charade Ruth has been playing on him declaring, “Oh, false one, you have deceiv’d me!” (Sullivan 6) It is here, on the beach of Cornwall, he meets his love Mabel, daughter of the Major General. Knowing his mates are nearby, Frederick warns the girls that they have stumbled upon a pirate’s lair, but alas he is too late and the pirates invade and capture the beautiful naive young girls. As they are all daughters of the Major General, they are pleased to be rescued by their father who appeals to the pirates with his quick measured, “I am the very model of a modern Major General.” To elicit their sympathy, he lies to them, telling the pirates that he too is an orphan.

The second act opens in the home of the Major General and he is overwhelmed with guilt for lying to the pirates. However, the police have already been informed of the pirates and have come to let the daughters know that they will face the pirates and arrest them for having harmed the girls. The daughters praise the bravery of the police and sing them songs of luck. In all this, Fredrick is stuck with the complication of being in the middle of his new love for Mabel and his loyalty to the family that raised him, the pirates.

While alone pondering his conundrum, Fredrick is approached by the Pirate King and Ruth. They have concocted a plan to return Fredrick to servitude. Ruth and the Pirate King remind him that he was born on February twenty-ninth and therefore technically because of leap year, only five birthdays have passed since he joined his apprenticeship. Fredrick is distraught by the thought of sixty-three more years of this life but agrees to their logic. Before his return, Fredrick breaks the unfortunate news to Mabel who pleads with him to stay and they begrudgingly agree to be faithful to each other until 1940 when he will finally be free.

Now that he is once again with the pirates, Fredrick feels compelled to tell them of the Major General's deceit and warn them that the police are coming for their arrest. With this information, the pirates proceed to invade the Major General's manor and a battle ensues between them and the Bobby Cops. Being superior fighters, the pirates prevail and hold the Major General and police with threats to end their lives. With a dying plea the Sergeant begs that they spare them "In Queen Victoria's name!" (Sullivan 43) This appeals to the pirates' loyalty to the throne and they release their prisoners. It is then that Ruth reveals that these "pirates" are all just noblemen who have gone astray. All is forgiven and

with the consent of the Major General, Fredrick and the pirates are married to his daughters.

Concept and Themes:

The Pirates of Penzance is set in the late nineteenth century during Queen Victoria's reign and when she is in deep mourning for her husband, Prince Albert. Etiquette of this time required a woman in mourning to wear black conservative clothing. Her fashion was thus extremely conservative which guided the styles of the common people. Therefore, historically, this was not a time considered to be full of bright colors and extreme fashion. *Pirates*, however, is a comedy and the director Colin Baldy and the design staff, myself included, wanted to escape period accuracy and bend the rules to create a fun environment for these dandy pirates. The concept lent itself to being almost cartoonish and the director was adamant that our job was to make this a fun, exciting show for the audiences.

With the set, this comedic element was displayed in the almost sketch-like paint application to everything. The costumes were exuberant pastels for the girls and colorful variety for the pirates. In collaboration with the costume designer, Nancy Hills, I was able to create stylized hair and make-up for each of the characters that suited their total look. To create a fun jovial look we sometimes used the term "Disney-ish" to describe our objective. Many characters created by Disney, even though they are villains, are still approachable looking much like Captain Hook. This is the effect we were trying to create. We wanted the pirates to look fierce but also like they could be your friends.

With themes such as honor, duty, family honor, class, social position and compassion, *Pirates* is stocked full of great inspiration. The leading man, Frederick, is

young and in love but he is bound by his duty and is willing to leave his love for sixty-three years because of this extreme loyalty. Contrasting him is the Major General who says, “Frederic, in this chapel are ancestors: you cannot deny that. With the estate, I bought the chapel and its contents. I don’t know whose ancestors they were, but I know whose ancestors they are, and I shudder to think that I’m their descendant by purchase...” (Sullivan 23) when Frederick calls him out for being an orphan and only newly purchasing his house. This shows that the Major General has no real loyalties unlike Fredrick, because he bought his ancestry instead of being born into it. The pirates clearly make one ponder the importance of social position, for example, “Major General: But wait a bit. I object to pirates as sons-in-law. Pirate King: We object to Major General’s as fathers-in-law. But we waive that point. We do not press it. We look over it.” (Sullivan 17) Throughout the play characters are proving that they are truly compassionate no matter what they boast. The Pirate King shows his compassion when he sets the prisoners free when they beg in the name of the queen.

Research:

Although *Pirates* is set during the eighteen eighties, Nancy’s design for the pirates ranged in time going as far back as the seventeen-sixties. Her reasoning was that these men were actually gentlemen pretending to be pirates. The men “playing dress up” meant that the pirate’s clothing ranged over one hundred years of fashion. Therefore some of our pirates, especially the King had queues, an eighteenth



Fig. 1.1. Research image—18th Century pirates.

century hairstyle that consisted of a ponytail in the back with a black ribbon tying it together. There were seventeen different pirates at the top of the show, some of whom became Bobby Cops later so I had the task of making them all look unique and different from other characters they might play. To find inspiration in my research, I looked at what “traditional” pirates look like finding images of different buccaneers.



Fig. 1.2. Research image—18th century pirates.

For the daughters I originally looked at eighteen eighties hairstyles. Conversely, because we were trying to get the most fun out of this as possible, Nancy gave me the note, “I want lots of bouncy curls,” so I took that and created looks that were full of curls but still felt as if they could belong in the eighteen eighties. The Victorian period is known for some fantastic and diverse facial hair. That meant for my men I made sure to showcase this with the Major General being the most extreme.



Fig. 1.3. Research image—19th century hairstyles.



Fig. 1.4. Production Photo—Major General.

Design Evolution and Execution:

The Daughters:

With direction from the costume designer and director, I began to set wigs and create the looks for each character. I started with Mabel my young ingénue. We discussed the need for her to stand out and had bounced around the idea of her having red hair. Finally we decided on blonde hair because of the nature of her character and the features of the actress, Rachel Zaejodaeus. I found a real hair fronted long blond wig and set it with medium rollers in a pattern that would create the bouncy curls Nancy requested. Once it was set I styled it by stretching the curls but keeping their integrity. Once it was styled I scheduled a fitting with Racheal. It was in the fitting where I realized the curls were too much in her face which is detrimental to an actor. I showed an image of the actress in the wig to the director, and he agreed. I then brushed and pinned back the hair in the front to solve this issue.



Fig. 1.5. Progression collage of Mabel's wig.

This helped guide the rest of the wigs for Mabel's sisters, I made sure to pay attention to the front and found different ways to pin back the curls that could potentially block the face. Using the stock of real hair and synthetic wigs I was able to set wigs for nine of the eleven daughters. For the final two girls, Belen Moyano and Sarah Boucher, we had to

set their hair in sponge curlers in the morning before every rehearsal and show. In the end there were curls bouncing all over that stage because I provided ample curls and the blocking provided plenty of movement to create the bounce.



Fig. 1.6. Production Photo—General’s Daughters.

The Pirates:

The seventeen pirates each needed their own unique look, especially for the six that changed into Bobby Cops later. Each pirate was representing different points in time so I coordinated with Nancy and what look she was creating for each one. For example, Colton Iverson was late seventeen eighties French Revolution “Sans Culottes” so I researched this



Fig. 1.7. Production Photo—Colton Iverson as Bobby Cop and Pirate.

style and came up with a wig beard combo for him. The “Sans” didn’t really have facial hair in the research, but because Colton was also a Bobby Cop I had to make him look distinctly different from the other character.

For the Pirate King I set a real hair wig into a late Georgian style to accompany his regal look, complete with queue. He was able to grow great facial hair so we used it.



Fig. 1.8. Production Photo—Pirate King.

However, it was extremely blonde so with his permission I colored his beard to darken it a few shades to help it blend with his wig more. I ended up with a magnificent array of pirates with scars and bald sunburned heads and Bobby Cops with dynamic facial hair. Nonetheless, the facial hair that “took the cake” was the Major General, played by Timothy Roghaar. He also was able to grow quite a glorious beard so I utilized it and in the end we shaved out a fabulous mustache, sideburn, chin piece combination on

him. Tim’s character was a man who was at least forty years older than him so we aged him with theatrical make up.

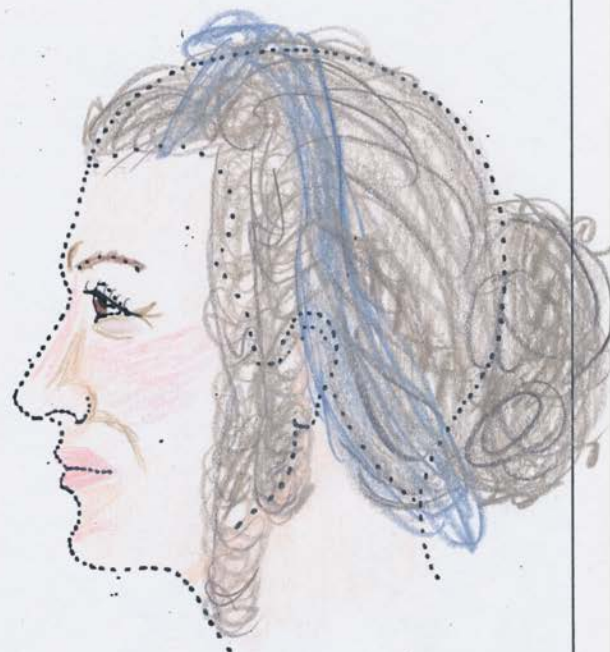
Overall, with the colaboration of the design team, we were able to bring to life quite the eccentric pirate experience. By following the general rule of comedy design, creating extremes, we were able to enhance the lyrics and music of Gilbert and Sullivan. The audience was entertained with bold, beautiful and engaging costumes, hair, make-up, set and lights.

Appendix A

Utah State University Theater Pirates Of Penzance Hair Check In prepared by Bethany Deal

ACTOR	CHARACTER	HAIR PIECE	28-Feb	29-Feb	1-Mar	2-Mar	3-Mar	7-Mar	8-Mar	9-Mar	10-Mar
Sarah Boucher	Daughter	bag of sponge curlers									
Maren Commandant	Kate	Light auburn ringlet curled wig									
		wig cap									
Becca Gee	Daughter	Dark Brunette ringlet curled wig									
		wig cap									
Kat Howard	Edith	Medium Brunette ringlet curled wig									
		wig cap									
Johanna Johnson	Ruth	dirty blonde ringlet curled wig, pulled up with bandana									
		dirty blonde ringlet curled wig with cream cap									
		wig cap									
Hannah Levato	Daughter	bag of sponge curlers									
Lindsey Lopez	Daughter	bag of sponge curlers									
Belen Moyano	Isabel	medium length Black ringlet curled wig									
		wig cap									
Alyssa Packard	Daughter	Auburn ringlet curled wig									
		wig cap									
Kelsey Packham	Daughter	dark blonde ringlet wig									
		wig cap									

Chart 1.1. Wig Check-in Sheet.

Production: PiratesActor: Johanna Johnson Character: Ruth

3 Dimensional Make-Up:

Foundation:
match
skin
toneHighlights:
Complimentary
to shadows

Eye Make-Up:

Stippling:

Rouge:
blush to look
as if
sunburnedShadows:
crows feet,
under eye,
sides of nose,
smile lines,
wrinkles between eyebrowsbasic
contour
black liner-
extend

Notes:

Hands:

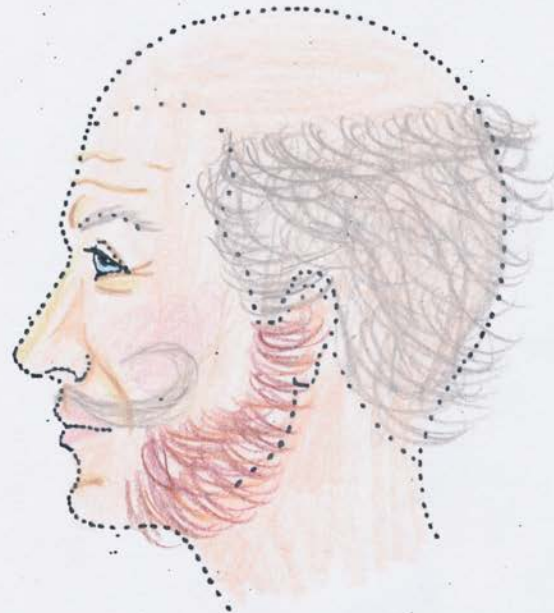
Hair:

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Prepared by Bethany Deal

Chart 1.2. Make-up plot—Ruth.

Production: PiratesActor: Timothy RognaarCharacter: Major General

3 Dimensional Make-Up:

Foundation:

match
skin tone

Highlights:

complimentary
to shadows

Eye Make-Up:

basic contour
black liner

Stippling:

Rouge:

apples of
cheeks

Shadows:

forehead wrinkles,
under eye bags,
crow's feet,
nasal labial folds,
chin

Notes:

Hands:

Hair:

Utah State University

2/8/12

Prepared by Bethany Deal

Chart 1.2. Make-up plot—Major General.

Production: PiratesActor: Jonathan WessCharacter: Pirate King

3 Dimensional Make-Up:

Foundation:

match
skin
tone

Highlights:

Complimentary
to shadows

Eye Make-Up:

standard
contour

Stippling:

Rouge:

apples of
cheeks

Shadows:

small lines between
brows
basic contouringblack
liner

Notes:

Hands:

Hair:

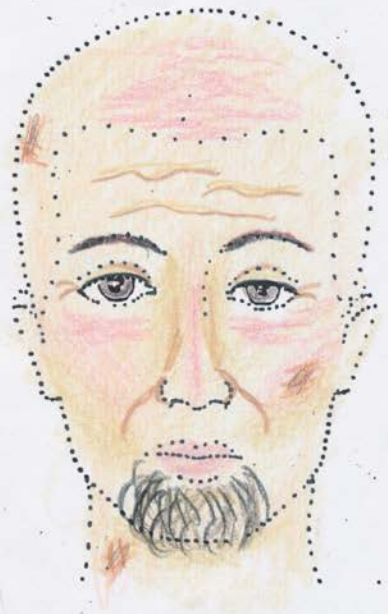
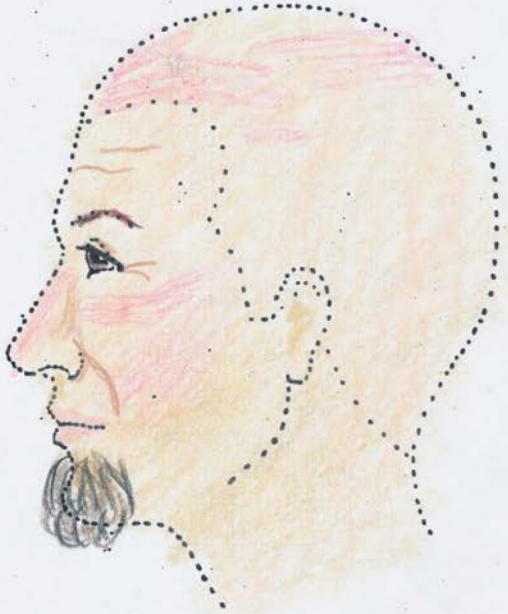
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Chart 1.4. Make-up plot—Pirate King.

Production: Pirates Actor: John Terry Character: Pirate

			
3 Dimensional Make-Up:	Foundation: match skin tone	Highlights: complimentary to shadow	Eye Make-Up: basic contour
	Rouge: top of head, nose & cheeks (as if sunburned) apples of cheeks	Shadows: nasal labial folds forehead & crow's feet basic contour	
Notes: dirt spots: left head, right cheek left neck		Hands:	
		Hair:	

Utah State University

2/8/12

Prepared by Bethany Deal

Chart 1.5. Make-up plot—Sunburned pirate.



Fig. 1.9. Production Photo—Sunburned pirate.



Fig.1.10. Production Photo—Group of Pirates.



Fig. 1.11. Production Photo—Group of Bobby Cops.

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Chapter 2

Life makes us tough, but as women we must also be delicate.

Costume Design for *Steel Magnolias*

Old Lyric Repertory Company

Lyric Theatre

Summer 2012

Introduction and Synopsis:

Deep in the country of nineteen eighties Louisiana, we find a group of women who have a friendship so developed that when faced with extreme ups and downs, gains and losses they never give up on each other. Based on an actual family, written by the brother of Shelby, the central character of the play, *Steel Magnolias* is an endearing drama about love and loss. Robert Harling, the writer, initially began to narrate this story for his nephew, Shelby's son, so he could understand why at such a young age he was motherless. His short story eventually progressed into an Off-Broadway hit and a major motion picture.

The main issue in the play is dealing with diabetes and how it affects the person with the metabolic disease, but more importantly how it can affect those around them. The success of this story came from the verisimilitude shared, so many people have undergone what this family has and could share in the cathartic experience. Dealing with disease is not a new issue, many people have undergone it, therefore everyone in the audience could connect with at least one of the women in the story - the young daughter living with diabetes, the overprotective mother, or the friends who had to balance between the two.

The writer so brilliantly set all the action in the home beauty salon of Truvy, good friend and stylist to Shelby and her mother M'lynn. Women feel comfortable in this salon and they tend to gossip while having their hair styled. This staging allows the audience members to experience their story without feeling intrusive. It is as if you are just another customer in Truvy's salon. In fact, the play begins with Shelby in the chair getting her hair done for her wedding day.

Truvy has the pleasure of working on Shelby while her new assistant, Annelle, works on M'lynn. Annelle is new to town and a bit of a mystery but you are aware that she

is running from an abusive relationship and this is why Truvy has taken her under her wing. Throughout the play, Annelle progresses from the shy girl to an outspoken born-again Christian. Clairee joins the women later, to have her hair done for the wedding. She is the widow of the late mayor of their town but she still is highly involved with her civic duties.

While the ladies are getting primped and discussing Shelby's husband to be and the events to come, Shelby falls into a hyperglycemic state and M'lynn comes to her rescue. This is when we first learn of her battle with diabetes and the tension between Shelby and her mother. Shelby is desperate to live her life and not be sheltered because of her disease and M'lynn is unable to relinquish control of Shelby because as her mother she just wants to keep her safe. M'lynn even shares with the women that Shelby has been told she should not have children because her body would not be able to handle it. Shelby is desperate to lead a regular life. She has no concern for this warning and intends to have children with her fiancé, Jackson Latcherie.

As the play progresses we meet Ouiser, the curmudgeon. She is the grumpy next-door neighbor of M'lynn and has no problem expressing how she feels. The combination of these six women brings a dynamic and diverse cast that allows the audience to find one character that they may relate to more than the other.

After the excitement of the wedding we move into the next scene in which time has passed and it is now Christmas and Shelby has returned home to visit. All the women have gathered in the salon to get pretty for the holidays and while they are all catching up Shelby is happy to announce that she and Jackson are expecting. M'lynn is not too happy, however, she is concerned that having this baby could risk Shelby's life. Of course the sweet and

optimistic Truvy tries to remind M'Lynn of the joy that children bring. We also find out that Annelle has found love in the boy she met at Shelby's wedding. With all these new beginnings the women celebrate the holidays together focusing on their bond and friendships.

The second act opens with Shelby visiting home again, but this time there is no holiday to celebrate or any joyous news, on the contrary she is in town to have surgery. After having Jackson Jr. Shelby began to have kidney failure as predicted by her doctors. M'Lynn has taken her to Truvy's because she will not allow them to go into the hospital without looking their best. While Truvy and Annelle work on the women they talk about the huge sacrifice M'Lynn is making for her daughter, as she is risking her own life to donate one of her kidneys to Shelby. We also find out that the women are planning a surprise engagement party for Annelle. As always, Clariee stops by to visit and share the town gossip, and true to fashion, Ousier joins in with her griping and complaining. The scene ends with the women sending Shelby and M'Lynn off to surgery making sure Shelby has her pretty pink hospital gown, a gift from the girls as pink is her favorite color. They wanted her to feel her best while there.

As we go into the final scene, all the women are gathered in Truvy's salon one more time but this time they are short one young passionate woman who was determined to live her life and not let her disease control it. Unfortunately the disease won the battle, the kidney transplant failed. The women are gathered to have their hair done for Shelby's funeral. As the women mourn together and lean on one another for support you see the true strength that they have, even though they are as delicate as flowers they are strong as

steel. In the end, Annelle has announced that she is pregnant and asks M'Lynn permission to name her baby after Shelby. As one life leaves them, a new life begins.

Concept and Themes:

The author says that the title *Steel Magnolias* refers to the fact that women are strong as steel but delicate like flowers, but after diving into this work, I realized that that is the key to the core of this story. These women are all dynamic in their own way but each of them has had to develop strength to get through life, but at the same time maintain the grace and tenderness of being female. This inspired me, so I took that concept and ran with it. I began to look at each woman individually and assign a flower and a metal to her that suited her personality and character. I presented this concept of attaching these flowers and metals to each woman to the director with the intent that it would guide my design for each character. Terrence Goodman, the director, was on board with this idea so I continued further with it. I let the flowers and metals I chose guide the colors, mood and spirit of my designs for each woman.

I began with Truvy, the salon owner. She is the foundation of the group. It is her salon where everyone constantly gathers and she is continuously there to support her friends whether it is a hair crisis or a real life crisis. At her core Truvy is a hopeless



Fig. 2.1. Research image—Neon roses.

romantic, always seeing the beauty in even the bleakest situations. I assigned her the rose, the flower that evokes romance in every way. She is also full of all the spunk and

personality of any cosmetologist; they tend to be more colorful people. Therefore she is like silver, one of the flashiest of the metals.

For her softer-spoken counterpart, Annelle, I looked at how she blossomed throughout the play. She begins as this shy, quiet woman; and after enough time around Truvy and the others, she begins to open up and flourish much like a morning glory, and



Fig. 2.2. Research image—
Morning glory flowers.

closes up in the dark hours. When light is shined upon this flower it opens up to the world. When the play began Annelle was in a dark part of her life but then she finds Jesus and His light shines through her. As for her metal I chose nickel because it is known to be malleable, much like the young, impressionable Annelle.

Shelby is from Annelle's generation but unlike her she is passionate, outspoken, and extremely strong willed. She is desperate to be her own woman and fights for the life she wants. These traits and her extreme love of pink led me to the passionflower; it is exotic and vibrant much like Shelby. Even though Shelby's personality puts up a strong front she is physically weak because of her disease, which is why I chose gold as her metal. Gold is soft and easily affected by stronger forces; think of a hammer as her diabetes and with each blow she is shaped more and more by the disease.



Fig. 2.3. Research image—
Passion flower.

Diabetes also controls M'lynn's life. M'lynn never could quite give up on being such an active mother to Shelby even after she ventured into adulthood and marriage because of her concern for how weak she thought Shelby's disease made her. In a sense M'lynn was

trying to be Shelby's strength. She wanted to protect her daughter and shield her from any pain, and what is better than a shield wielded of steel. That is why I chose steel for M'lynn; because I believe she is the "strong as steel" I feel the author was referring to. For her flower I was inspired by the flowers she is growing in her garden in the story, so she was the azalea. They are soft sweet flowers, which represent her tender heart.

As for the oldest women in the generation, I chose the thistle for Ouiser, which seemed apropos since she is ornery and prickly as a person. Opposite to this I picked the Iris for Clariee's sweet and vibrant personality. As the neighbor to M'lynn who is stubborn and constantly fighting with her husband, Ouiser reminded me of the firm strong metal iron, nothing could get past her. On the other hand, Clairee the former first lady of the town deserved a precious metal like bronze.

Research:

Steel Magnolias is set in an in-home beauty parlor in the south during the nineteen eighties, which is a very specific look, especially for the hair. The nineteen eighties are well known for the very dramatic, extremely big, overly hair-sprayed hair. The responsibility of the costume designer is to oversee the total look, and since the main action took place while the women were getting their hair done I found it necessary to put as much attention to their hair as what they were wearing. There are three specific generations involved in the story so it was important to represent this. The younger girls would have



Fig 2.4. Research image—1980's Beauty salon.

the more extravagant looks along with Truvy, because as a hairstylist she would be up to date with the latest trends.

While researching I chose to focus on the personality, profession, age and flower/metal combination I had given them. For example with Truvy I found images of the



Fig. 2.5. Research image—*Working Girl*.

big soft curls much like the women from *Working Girl* a contemporary film of the time. I also focused on what the 1980's hair stylist was wearing in salons. What style were their aprons? Did they wear heels? I found that more often than not the stylist was wearing full coverage smocks

instead of front aprons. However, we came to the conclusion that since her salon was in her home she probably just made her own personal front apron.

Truvy's younger counterpart, Annelle, I found more youthful versions of the big hair and looked for more young adult fashion, which at the time were trends such as acid washed jeans, cut off sweaters, sweater dresses and leggings with leg warmers. It was also important that Anelle progress from the more trashy girl she arrives as into the more demur born-again Christian woman she becomes.



Fig. 2.6. Research image—1980's hair.

I also had to show contrast between the two young women as Shelby came from a sheltered more wealthy upbringing, than Anelle. Shelby's hair would be softer and less dramatic to show her more tomboy kind of attitude; She gets the drastic "boy" cut after getting married. The dialogue also refers to her wedding hair looking like Grace Kelly. When designing if choices are mentioned in the stage directions they can be used as

guidelines rather than rules to follow, but if something is mentioned in the dialouge you are bound to that choice. Therefore, I researched Grace Kelly's more famous images to get inspiration for the look.



Fig. 2.8. Research image—1980's mother.

When it came to M'lynn, I chose to look for the "stay at home mom"

styles of the 80's, which were very practical. That suited M'lynn incredibly because as a mom who has been dealing with a diabetic child for so long, she would not be one for fashion that would require extra work. This proved to be a great contrast to

her generational mate, Truvy, who was more eccentric. This is why M'lynn had shorter hair, because she needed it to be easy to manage.

For the oldest generation there was also a great dynamic of two very different women with two very different lifestyles. As for Claree, the past first lady of the town, I chose to reseach influentcial political women of the nineteen eighties. I ended up pulling a lot of reference to Nancy Regan for her style influence. It was very structured traditional fashion where you are always dressed to the



Fig. 2.10. Research image—1980's hairstyles.

nines, as opposed to Ouiser who is a

retiree who doesn't get out in the community at all, more of a recluse really. For her it was one hundred percent practicality and mostly geared toward her favorite hobby, gardening. She



Fig. 2.7. Research image—Grace Kelly.



Fig. 2.9. Research Image-Nancy Regan.

wore a lot of light jean fabric, which was popular in the nineteen eighties. I also wanted Ouiser to have spiky hair, which had been a fad of that time, because it represented her flower, the thistle.

Design Evolution & Execution:

Researching the fashions of the 1980's felt like reliving my childhood, as I am a product of this era. I started to render each woman based on all the influences-fashion history, character, flower and metal choice. Based on my research images I had given myself color palettes and silhouettes. Each generation had two women who were contrasted from each other, so it was important to express these in their costumes and hair.

Annelle:

The youngest generation, Annelle and Shelby, were my outlet to really express the latest and greatest fads of the nineteen eighties. Both of the girls in the younger generation also make the most growth and change in the show, so this was important to express. For Annelle's transformation, I started her off in what I had envisioned, a bright blue dress with bright purple leggings as a way to represent the morning glory, her flower inspiration, and statement jewelry. I ended up finding a great acid washed light jean dress that I paired with the purple leggings and a fat teal stretch belt. Then as Annelle progressed, she became more conservative in her dress when she became the more conservative born-again Christian. While shopping I found a great skirt that had purple flowers that looked just like morning glories. Finally I put her in the pink dress to symbolize her pregnancy with a baby girl she was going to name after Shelby.



Fig. 2.11. Rendering—Annelle, Act 1 Scene 1. watercolor and Prismacolor marker.



Fig. 2.12. Production Photo—Annelle, Act 2 Scene 2.

Shelby:

Shelby was less girly than Annelle and from a wealthier home so for her I wanted to express the WASP (White Anglo Saxon Protestant). Shelby and her family fit in the WASP society because they are a prominent, white, and Christian. She started off in khaki shorts with a bright pink polo, like the passionflower, and the classic sweater tied over the shoulders. From there she evolved into “mom pants” and a button up shirt with a carpetbag vest. Shelby drastically chops all her hair off after becoming pregnant to be more practical.



Fig. 2.13. Rendering—Shelby, Act 1 Scene 1. watercolor and Prismacolor marker.



Fig. 2.14. Production Photo—M'lynn and Shelby, Act 1 Scene 1.

Truvy:

M'lynn and Truvy collectively share the middle of the two generations, as they are middle-aged women. Truvy is however a salon stylist so for her I created a blend of mature yet fashion forward looks. The rose represented Truvy, because of her passionate view of life, so I chose to make this a strong statement throughout to match her strong personality. There are many beautiful colors of roses so I had a great palette to choose from. I chose to

make her signature stylist apron out of a fabric I purchased online from England that had roses on it.

This idea of the rose traveled throughout the entire design. The set designer wanted the salon to be a true representation of Truvy, as it is her environment. Spencer Potter, the set designer, worked with me on color palette and the rose theme and together we were able to create a stunning overall look. Finally, for Truvy I wanted to make sure her hair stood out, as it should. I also didn't want to mimic the movie version, which was Dolly Parton and bleached blonde, so I chose a great vibrant red hair color for Truvy which finalized the rose in her look.

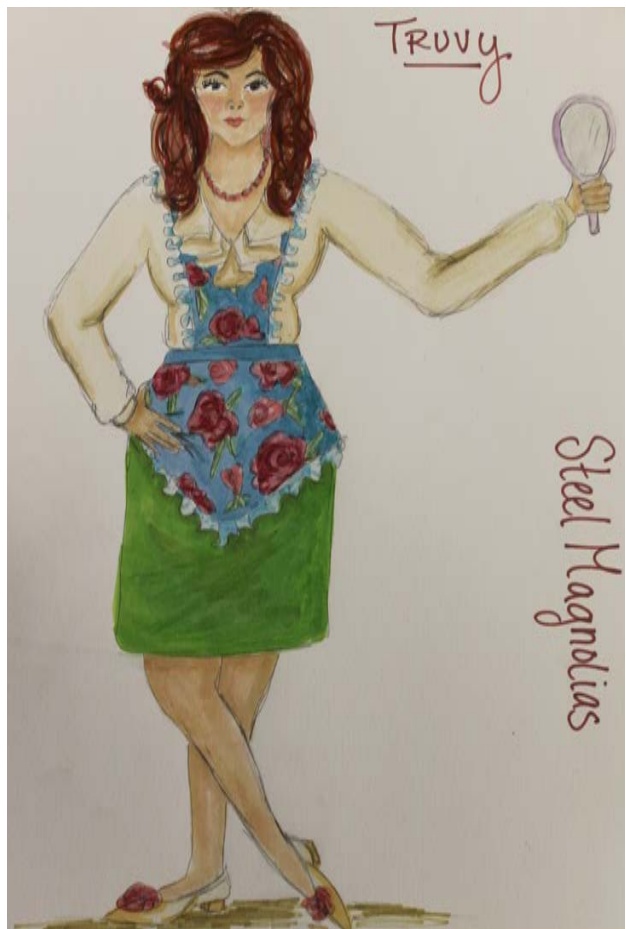


Fig. 2.15. Rendering—Truvy, Act 1 Scene 1. watercolor and Prismacolor



Fig. 2.16. Production Photo—Annelle and Truvy, Act 1 Scene 1.

M'lynn:

For M'lynn I took my cue from the script, as she mentions her azaleas in her garden and I thought their soft but dynamic appearance was perfect for her. Azaleas can be salmon in color but they also have a range; this helped guide the choice for the first look, a salmon patterned dress. In the shopping process I ended up finding a darker salmon almost orange dress with yellow flowers that were similar to the azalea. For the Christmas scene, I gave her what are now considered “ugly Christmas sweaters” but was the height of fashion in the eighties. I wanted to express the stress and pain that M'lynn was going through during the arc of the show so I chose to progressively lose brightness in her costumes. Her third look was a black-based dress but it still had the salmon colored flowers on it. For the final scene after she has lost Shelby, I wanted to show her wearing what may have been one of Shelby's shirts, so I put her in a pale pink polo, similar to the one Shelby wore in the opening of the show.



Fig. 2.17. Rendering—M'lynn, Act 1 Scene 1. watercolor and Prismacolor marker.



Fig. 2.18. Production Photo—M'lynn, Truvy and Annelle, Act 1 Scene 2.

Ouiser:

Ouiser was in the oldest generation in the group of women. She is the cantankerous neighbor of M'lynn and Clairee, the outgoing first lady of the town. Like the other generations these two women were in high contrast to each other. Ouiser is the anti-social, always annoyed neighbor, while Clairee is the cheerleading socialite. Ouiser is known for her gardening and loves being outside with her plants, so I kept her in very comfortable work clothes that appeared to be worn for years of use. I had her spike her short grey hair to represent her prickly personality and flower the thistle.

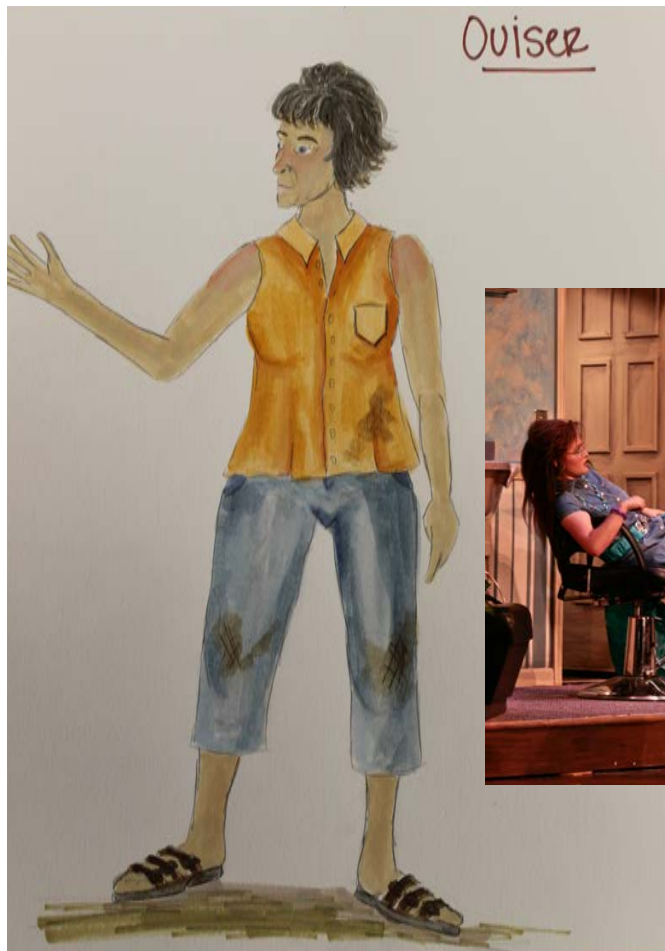


Fig. 2.19. Rendering—Ouiser, Act 1 Scene 1.
watercolor and Prismacolor marker.



Fig. 2.20. Production Photo—Annelle, Ouiser,
Shelby and Truvy, Act 1 Scene 1.

Clairee:

Clairee had to oppose Ousier's worn down look, especially because of her status in the town so I was sure to keep her in suit jackets and crisp looks. Since I had chosen the iris to be the central flower in Clairee's look, because of her softness, I made sure to keep her in purples and yellows. Her opening number was a sweet lavender skirt suit paired with period appropriate white tights and heels. Since it was important that Clairee look like she was in tailor-made clothing to show her wealth and status, I had the most builds for her. A build is a term used when the costume shop patterns and constructs the clothing to fit the actor exactly. The shop built me a great pair of silk plaid pants for her Christmas look and a gorgeous silk skirt for her final look.



Fig. 2.21. Rendering—Clairee, Act 1 Scene 1. watercolor and Prismacolor marker.



Fig. 2.22. Production Photo—Clairee, Act 1 Scene 2.

In collaboration with the director, I was able to use the women's flower inspiration as a springboard for each of their individual looks and together they created a beautiful, yet dynamic garden of 1980's fashion and hair. The lovely garden of lush flowers such as Truvy's roses were even brought into the set. Potter and I discussed early on how each woman was a flower and he chose to incorporate this into his set design since the action of the play takes place in Truvy's salon. Overall the botanical effect enveloped the world of these women.



Fig. 2.23. Production Photo—Truvy, Shelby, Annelle, M'lynn and Clairee, Act 1 Scene 1.

Appendix B



Fig. 2.24. Production Photo—M'lynn, Annelle, Clairee, Shelby and Truvy, Act 1 Scene 2.



Fig. 2.25. Production Photo—Shelby, Ouiser, M'lynn and Truvy, Act 1 Scene 1.



Fig. 2.26. Production Photo—M'lynn, Truvy, Ouiser, Clairee, and Annelle, Act 2 Scene 4.

Chart 2.1. Costume Plot.

Costume Plot		Steel Magnolias OLRC Summer 2012				Prepared by Bethany Deal	
CHARACTER	ACTOR	ACT 1 SC1	ACT 1 SC 2	ACT 2 SC 1	ACT 2 SC 2		
Truvy	Akira Schokmel	Green skirts outfit	red and black outfit	teal outfit	green capris and floral jacket		
Annelle	Markaye Hassan	jean dress outfit	red christmas sweater and jeans	blue floral skirt outfit	pink dress		
Shelby	Amanda Mahoney	pink polo and shorts	Green sweater dress	yellow shirt, vest and jeans			
My'Lynn	Tanmari Dunbar	peach floral dress	christmas sweater and slacks	black floral dress	pink shirt and jeans with sweater		
Clarree	Mitzi Mecham	purple skirt suit	yellow jacket and plaid pants	grey skirt suit	lavendar suit jacket and floral skirt		
Ouiser	Jackie Fullmer	orange tank and jeans	brown pants and mustard sweater with green shirt	Jean dress with purple hat	biege pants and purple top		

7:10 PM

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Chapter 3

All people see when they look at me is blonde hair and big boobs

Costume Design for *Legally Blonde: The Musical*

Utah State University Department of Theater Arts

Morgan Theatre

Fall 2012

Introduction & Synopsis:

What began as compiled memoirs of author Amanda Brown's real life adventures in law school soon became an entertainment classic spanning all the industries; literature, film and finally theater. *Legally Blonde*, the book, was published in 2003; years after it had begun its journey. *Legally Blonde*, the film, was actually produced in 2001 before the book was published. The final instillation of what is now considered a cult classic, was the musical with book by Nell Benjamin and Heather Hach and lyrics by Laurence O'Keeffe. The musical work-shopped and then premiered in San Francisco in 2007 at the Golden Gate Theatre. *Legally Blonde: The Musical (Blonde)* then went on to a coveted spot on Broadway in April of that same year. After over 600 performances on Broadway and a national tour the rights to the show were finally released in 2011 which is when Utah State University secured them for our fall 2012 season.

Each of these entertaining formats takes us through the journey of Elle Woods, Los Angeles socialite, UCLA Delta Nu Sorority President and fashionista extraordinaire. The play opens with an upbeat number title "Omigod You Guys" which expresses the perfection of our leading lady, Elle, and her "husband to be." The Delta Nu sorority sisters are shopping with Elle helping her pick out the outfit for her date, which they assume will be her engagement. This transitions into the date where Elle and Warner discuss their futures. Warner explains that he needs to get "Serious", as the title of the song indicates, if he is to become a senator. He shares with Elle that he is leaving California to go to Harvard and he must leave her as well, because he needs to date "Less of a Marilyn, more a Jackie..., Serious!, Somebody classy not too tacky..." Completely shocked and devastated by this turn of events, Elle is propelled into contemplating her life, reevaluating her choices and

formulating new plans.

Elle takes this tragic event of getting dumped and uses it to switch gears. Instead of staying at UCLA with her girlfriends and sorority sisters while finishing her degree in fashion merchandising and pursuing the dream of a southern California socialite, much like Paris Hilton, she chooses to apply to Harvard Law School. Without the support of her wealthy Beverly Hills residing parents, Elle leans on her best friends, and Delta Nu sisters- Pilar, Serena, and Margot. Elle forgoes all of her usual social frat parties, and instead begins studying to take the Law School Admissions Test (LSAT). As part of her admission to Harvard, she is asked to write a comprehensive essay explaining why she would be a good candidate for Harvard. More suiting her personality, Elle decides instead to create a video essay. This is expressed in the large fantastical musical number "What You Want" where Elle is dressed like a majorette and leads the UCLA band and cheer team in a dance spectacular.

To the astonishment of everyone, Elle receives a high enough score on her LSAT and is accepted into Harvard. Not surprising, however, is that once she is there she doesn't quite fit in. Being a bright, bubbly and colorful Southern California girl, she stands out against the pragmatic and dull East Coast law students. Not only does her fashion make her stand out from the East Coasters, but her colloquial use of the word "like". To the Harvard students she is nothing more than a "dumb blonde" bimbo who accidentally got accepted. The only person to offer her an olive branch is her professor Callahan's teaching assistant, Emmett Forrest.

It is in Callahan's class that Elle runs into her ex-flame Warner and his new girlfriend, Vivienne Kensington, who subsequently gets her kicked out of class. Seeing this

“tragedy” rallies her Greek chorus. This Greek chorus is one of the biggest theatricalities of this show. Not only are they her “Greek” sisters from her sorority appearing as ghosts to help her throughout but they also fulfill the Greek chorus that existed in theater history. Greek tragedies always have a chorus that “is a homogeneous, non-individualized group of performers in the plays of classical Greece, who comment with a collective voice on the dramatic action.” (Pavis, 53)

In response to her tragic event in class, Elle rushes herself to the nearest salon in town, because she has decided being blonde is not helping her case so she is going to dye her hair brunette. The stylist, Paulette, whose chair she lands in instantly becomes her counselor and convinces her that she doesn’t need to change for these people. Elle also tells her that she has been invited to a costume party by Warner’s new girlfriend Vivienne, so Paulette decides she needs to go looking like a knock out to remind Warner what he’s missing so she lends her an old playboy bunny costume she had.

Unfortunately Elle realizes, upon arriving to the party, that it is not a costume party and that Vivienne tricked her. Once again she looks like an idiot in front of the Harvard students, only adding to her “dumb blonde” stereotype. She flees the party embarrassed and to add insult to injury runs into Emmett, to whom she pours out her love woes. He tries to be understanding of her dilemma but also shares with her how obsessing on trying to get Warner back is only hindering her success at Harvard, and is keeping her from earning the respect of the other students in his song “Chip on my Shoulder.” He puts her life into perspective by sharing with her the struggle he had to get through just to get into Harvard with such lyrics as, “Okay. I grew up in the Roxbury slums, with my mom, and a series of bums, guys who showed me all the ways a man can fail. I got through law school by busting

my ass. Worked two jobs in addition to class, So forgive me for not weeping at your tale” (Hach 53).

Elle is pushed by this “pep talk” and, after shedding her need to please Warner, she focuses on her schoolwork and eventually is able to beat Warner in a debate in class, getting the attention of her teacher, Callahan. She even helps Paulette get her dog back from her ex using the law. Just as things are beginning to go in Elle’s favor, however, the list is posted for the coveted internship positions in Callahan’s firm and Warner and Vivienne have received two of them. Warner is inspired by this and proposes to Vivienne right there in front of Elle, but before she can process the heartbreak Emmett points out the internship list and Elle Woods is on it. This inspires her act one finale song “So much better” – “Seeing my name up on that list. That beats the first time that we kissed. You thought I was dumb, but I think that somebody's judgment was poor. Seeing my name in black and white It's like making love with you all night. NO WAIT! It feels so much better” (Hach 70).

The second act opens with the fitness guru Brooke Windham, a client of Callahan’s firm who has been accused of murdering her husband, performing her work out video. This cleverly theatrical scene is split between Callahan and his interns discussing the case while watching Brooke’s workout video, which is actually being performed live on the stage and actors freeze whenever the tape is “paused”. Eventually Brooke transitions from the workout video to teaching the inmates of the prison she is in with “Whipped into Shape.” After kicking the inmates’ butts with the jump rope workout routine, Brooke pulls Elle aside and confesses to her that she has an alibi, but as her Delta Nu sister asks her to keep her secret because she was having liposuction. Later when pressured by the group to give up the alibi, Emmett defends her. This collaborative act gets them both shunned. To cheer

up Emmett, Elle takes him shopping to make him fit in better creating a nice role reversal scene; he helped her focus more on her coursework and she is going to help him focus more on his look.

Later Elle visits Paulette at the Hair Affair for a manicure and while there the UPS delivery guy drops off a package. Elle realizes that Paulette has a crush on him and she teaches her the successful attraction tool with the song "Bend and Snap." Her Greek chorus Delta Nu sisters Serena and Margot join Elle and Pilar while they school the entire salon in the bend and snap and its effectiveness, "It's not the time to overthink. Just try it once, he'll buy you a drink." By the end of the song Paulette musters the courage to try the bend and snap on Kyle, the UPS guy, but she biffs it and ends up breaking his nose.

After her visit to the salon Elle ends up back in the courtroom where they are cross-examining Nikkos, Brooke's pool boy. The prosecution is claiming she was having an affair with Nikkos. In an effort to prove this is a false accusation, Elle tries the bend and snap on Nikkos and it has no effect so she theorizes he must be gay. She tries to convince the group who are in disbelief, which leads to the song "There! Right There!" where the entire courtroom deliberates whether he is gay or European. "Gay or European? So many shades of gray! Depending on the time of day. The French go either way." This inspires Emmett to question him to get the truth and by the end Nikkos admits he is gay and European. This news helps break down the prosecution's case, helping the defense team. Later that night, they celebrate Elle's "fine tuned awareness of homosexuality" and Callahan eventually dismisses the group excluding Elle. While alone, Callahan forcibly kisses Elle, which is witnessed by Warner and Vivienne. Warner, seeing the kiss, leaves annoyed and only Vivienne is left behind to see that Elle did not willingly kiss him and in return slaps him.

This action gets Elle fired.

A defeated Elle, who finally realizes that her looks were all people saw and not her intellect, decides to leave Boston. Emmett begs her not to go and in this act realizes he is in love with her. Before she leaves Elle goes to Hair Affair to say goodbye. In a turn of events, Vivienne and Enid are there and convince Elle she shouldn't leave by singing, "Maybe Warner saw a blonde who was sleeping her way to the top, but I see a woman who doesn't have to. I used to pray for the day you'd leave, swore up and down you did not belong, but when I'm wrong then I say I'm wrong, and I was wrong about you." This inspires Elle to ditch her navy blue lawyer suit she had been wearing to fit in and get back to her traditional pink. From the salon Elle starts a parade to the courthouse where she enters as Brooke's new law representation, since Callahan has been fired.

In the courtroom, Chutney, the daughter of Brooke's husband, is on the stand and she is claiming to have witnessed Brooke covered in her father's blood after she got out of the shower. Elle questions Chutney about her day prior to the murder and she reveals she had gotten a perm before coming home. Knowing the basics of hair care, Elle instantly realizes the flaw in Chutney's testimony. This leads to her song "Scene of the Crime" where the entire courtroom go to the shower in Brooke's house and Elle explains that if Chutney had gotten a perm that day she would have destroyed it by showering. This motivates Chutney to confess that she shot her father because she thought it was Brooke coming through the door. Seeing a confident and successful Elle inspires Warner to propose to her since he has dumped Vivienne. Elle politely refuses.

Three years pass and the law students are now ready to graduate and Elle is leading her class as Valedictorian. Instead of Elle, because she is not one to brag, Paulette sings,

“Where Are They Now” a song sharing how the people have moved.

Here we go! Enid practices family law, Vivienne's trainin' for the Peace Corps. Warner quits, and he makes more modeling anyhow! Callahan ran for governor but was defeated OF COURSE! And his wife hired Emmett to handle their messy divorce! And me? I think I'll find my way! And hey! I married Kyle. And now we have two kids (Hach 128).

After the graduation has commenced Elle approaches Emmett and proposes to him “Oh, and if you could give me one second before we all go...Emmett Forrest? Please make me the happiest woman I know!” (Hach 129). The musical ends with Elle having found her way, and has gone a long way to helping other women discover the courage to find themselves as well.

Concept and Themes:

Legally Blonde: The Musical at face value can be thought of as a feminist's nightmare. This blonde bimbo just perpetuates the stereotypes with vapid love of fashion and romance completely negating her education. On the contrary, it blossoms into a great story that helps remind people that there are still double standards in the workplace and begs the question, “Can women dress femininely and still be taken seriously?” says Assistant Professor in the Dramatic Arts Department at the University of Connecticut, Lindsay Cummings, while moderating a panel discussion on *Blonde*. “In the musical version Elle Woods first tries to emulate the appearance of her Harvard colleagues. She wears a navy blue suit and she thinks about dying her hair brown. But, ultimately, she succeeds when she is true to herself,” Cummings said.

Throughout this journey, Elle slowly begins to let go of the things she loves most, fashion and boys, and focuses on her education. This shift proves beneficial to her future at Harvard and her career, but it comes at the cost of losing her true self. In the end, with the help of her friends and even past enemies, Elle realizes she cannot succeed in life unless she embraces who she really is and uses it to her advantage. Once she accepts that it is all right to be fashion forward and legally inclined, she breaks through the stereotypes and accomplishes what everyone else deemed impossible.

As a design team we chose to express this transformation with the “world” she was in, within the play. Key words the director, Kenneth Risch, gave us to be inspired by were; collegiate, colorful, bubbly, sororities, fashion, and Barbie. The set designer, Potter, chose to create a set that was simple in color, almost devoid of it. He used mostly marble so that the costumes could bring color and life to the stage. It was important to the director that we



Fig. 3.1. L.A. Color Palette Collage.



Fig. 3.2. Boston Color Palette Collage.

celebrate Elle’s femininity, so Potter created a very curvy set to invoke the female form. Since he chose to keep the background simple, I as the costume designer was able to express the characters through their fashion. I

created a specific color palette for Los Angeles, where Elle begins her journey, similar to that of Starburst candy. Opposite to that I created a specific color palette for Boston, where

Elle completes her journey, similar to fall colors in nature. This was necessary to show the stark differences between the two worlds and helped in making Elle stand out when she first arrived to Harvard. If the Harvard and LA palettes had been too close in range the moment she arrives at Harvard and her final moment where she returns to her “pink” self would not have had the impact that they needed.

Research:

With specific colors in mind I began to research the different locales and their particular fashion trends. Given that *Legally Blonde: The Musical* is contemporary and fashion is extremely important to Elle, I chose to subscribe to a few major fashion magazines like *Cosmopolitan* and *Glamour*. These magazines gave me the pulse of the current fashion. Much of my research images and ideas came from these magazines; I was able to find examples of both East Coast and west coast fashion in the magazines.

Being the focus of the story and the main fashionista, I began with the character Elle. To gain inspiration for her different looks I chose to go beyond just modern fashion, and research what can be considered the top ten most influential women in fashion throughout



Fig. 3.3 Research collage—Fashion inspiration for Elle.

history. These included in no particular order; Coco Chanel, Jacqueline Kennedy Onassis, Bridget Bardot, Janis Joplin, Madonna, Cher, Lucille Ball, Jane Birkin, Marilyn Monroe, Rihanna, Katy Perry and Audrey Hepburn. These women were known as trendsetters exactly what Elle aspired to be.

Paired with Elle are her sorority sisters of Delta Nu. The three main sorority sisters Pilar, Margot and Serena each had individual and distinct personalities. For Pilar, we agreed that she could represent the “hippie chic” look that was prevalent in California at the time, because her character is free spirited. For Margot, the labeled “slut,” and to highlight another growing trend, I chose the “hipster” look, that had retro inspirations. This allowed for her to wear tight fitting clothing without being

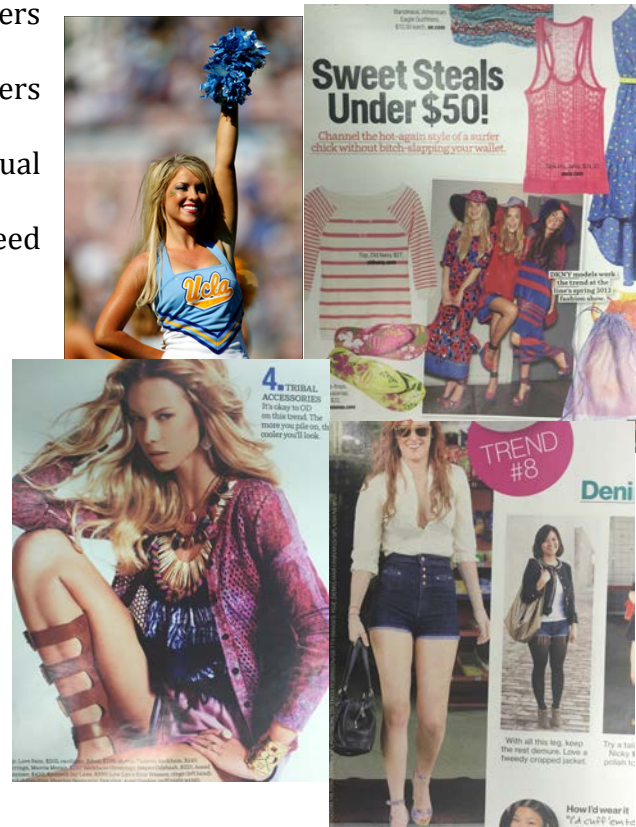


Fig. 3.4 Research collage—Delta Nus

completely revealing. This was important because the show was being produced in a very conservative climate. Serena was the iconic UCLA cheerleader. For the rest of the Delta Nu’s I used the magazines to guide their looks while remembering the Starburst palette.

Warner plays Elle’s counterpart in the beginning of the show but quickly becomes her antagonist. He, too, goes through a transformation from Southern California “prepster” boy to full on East Coast “preppy”. The East Coast is known for creating the “preppy” fashion trend, which took the preparatory school uniform and implemented

elements into every day fashion. “Prepster” was a current fashion trend in California that was blending “hipster” with “preppy.” I found inspirational images for Warner both online and in the magazines. In the opening he is a part of the L.A. palette rapidly changing to the Harvard look unlike Elle who gradually changes. Alongside Warner is his new girl friend, Vivienne, who represents the East Coast elite complete with Burberry and Louis Vuitton branding. They both fall right into the Boston fall colors of the Harvard students.



Fig. 3.5. Research collage—Warner and Harvard Students.



Fig. 3.6. Research image—Callahan.

Leading the Harvard Pack was Professor Callahan, a self proclaimed “shark”, whose title song is “Blood in the Water.” This alone provided me with a vivid image of how Callahan would look. As a prominent lawyer in a well-known firm and a Harvard professor he would never be without a slick suit to show his status.

This created a great juxtaposition to his assistant teacher Emmett, the always just a little underdressed scruffy ex-Harvard student. He is now a lawyer, who is not taken seriously by his colleagues. It is implied this is due to his lack of fashion sense. His looks are his last concern. With this in mind I looked to brainy characters that are not the most fashionable, like the geniuses of the hit television series *The Big Bang*



Fig. 3.8. Research collage—Emmett.

Theory. They are known for layering and mixing patterns that should not be mixed. This geek-chic look includes t-shirts Chuck Taylor tennis shoes or “chucks” as a staple.

Finally there is the client of Callahan’s firm. Although a current east coaster, Brooke Windham is a Los Angeles native and therefore fell into that bright and exciting palette. As an exercise guru it was important to research popular active wear and clothing that showed off her fit physique. Brooke was also a Delta Nu in her college days. With these factors in mind I chose to look at characters from *Sex and the City* for inspiration because they are fashion conscious women in their thirties, much like her.

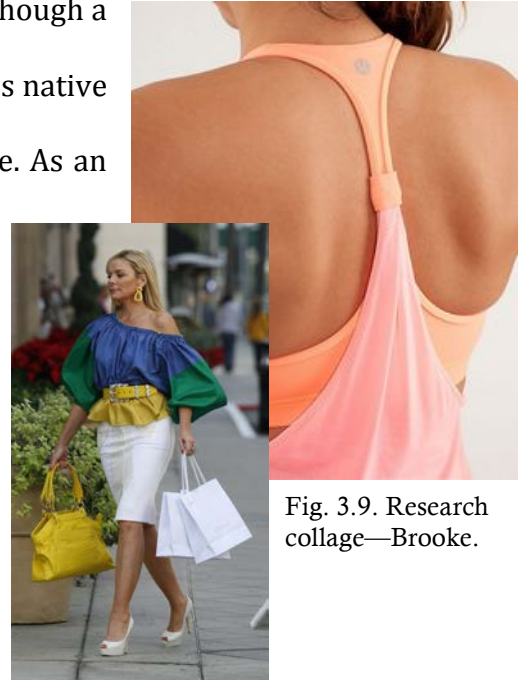


Fig. 3.9. Research collage—Brooke.

Design Evolution & Execution:

Having accumulated the color schemes and silhouette gained from research, I began to break down the looks for the individual characters. It was going to be a daunting task considering the large cast of thirty-six actors, most of which had multiple costume changes. “Risch said one of the challenges this cast has faced is the sheer number of costume and scene changes” (Wheeler 11). As a designer my first task was to break down all the different looks into a costume plot that visually showed when each person wore each look. The costume plot is later used to help create the master costume list, also known as a dressing list. The dressing list is a complete break down of each individual item the actor

has been assigned to wear in the show. When it was all said and done there were over fifteen hundred costume items including seventy-six pairs of shoes.

With Elle as the central character in the play, I focused on her journey. Because the color palette of the set was so simple, I was able to express the arch of the characters and story with the costumes. During the show, Elle goes from the pretty fashionable sorority sister, to so-called “boring” law student in a navy suit, back to her signature pink arrangements. While Elle is at Harvard, she is harassed for being a blonde bimbo who only cares about fashion. Once she gets a nice “pep-talk” from Emmett about how she should care more about her homework than her fashion, Elle chooses to ditch all her signature pink clothing for the navy suit. I wanted to show Elle’s decline into the blue by slowly having her lose her pink. As she progressed in Harvard she faded in fashion.

Omigod You Guys & Serious:

Elle starts the show attending UCLA and holding the position of president of the Delta Nu Sorority. We see her first shopping for the perfect dress for her date night with her boyfriend Warner. She is under the impression that he intends to propose and believes the dress she wears must make a statement. The script sets up the scene so that Elle has to change on stage into the date dress in a matter of seconds. This made the choices for her first look and the dress very specific, it was important they look different enough even though they are linked to each other.

The Broadway production chose to underdress the second dress and her first look dress was magnetized to itself so that it would unwrap. Under-dressing where the actor wears the next costume under the one they are wearing as opposed to over-dressing is

when you have the actor put the next costume over the one they are currently wearing. Having watched the MTV recording of their production, I realized that I didn't like that approach because I could see the other dress underneath the entire time. I decided that I would rather over-dress than under-dress. There may not seem to be a big difference but it can make or break a scene depending on what happens.

The plan would be to have a skirt and top that could fit under a dress that would have a large zipper in the back and could easily be put on over. I brought this plan to the director and we agreed that it could work. I designed a strapless bodice and skirt flow for her first look that was a very nice subtle pink and a much more vibrant fuchsia pink dress with tons of sparkle.



Fig. 3.10. Rendering—Elle, Prismacolor marker.

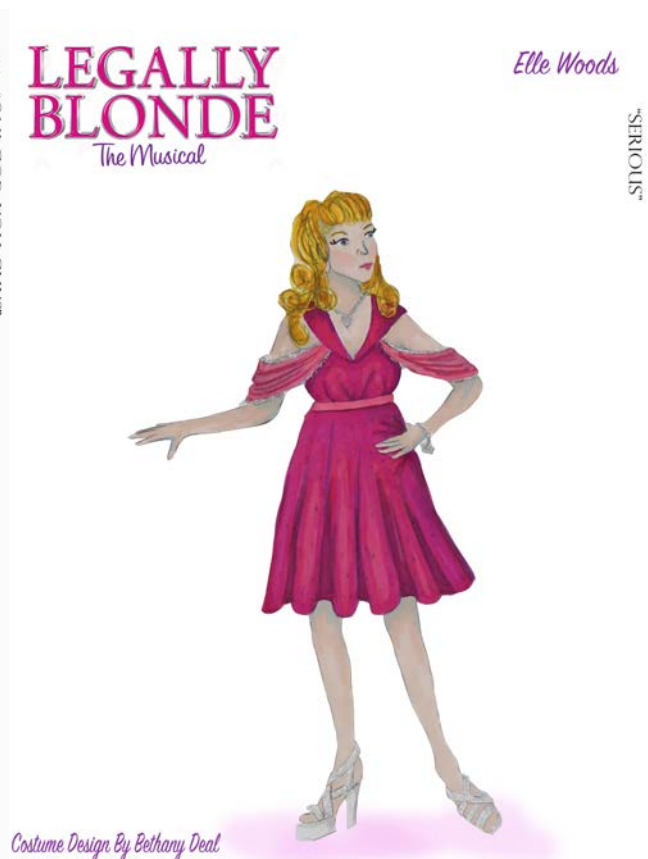


Fig. 3.11. Rendering—Elle, Prismacolor marker.

I had this bright pink dress built for Elle, because nothing shopped would fit the requirements we needed. The term shopped is used in costuming to describe the ability to shop for an item in the fashion market found in local stores or online. I was able to find a gorgeous pink stretch sequin laced fabric on a great website, spandexworld.com, it was a light pink fabric with darker fuchsia sequins attached which created great dimension. To cover the sequin stretch fabric from Spandex world I found a sheer deep pink fabric with slight lines in it. All these different pinks helped to create a dress that screamed pink but not a one tone flat look. To add even more sparkle I found off-brand Australian crystals at my favorite notions place in the Los Angeles garment district.



Fig. 3.12. Production Photo—Omigod You Guys.



Fig. 3.13. Production Photo—Serious.

To distract from the fact that she was over-dressing I gave the first look a sweetheart neckline and a shorter hemline than the pink dress. Because a main theme of this play is about judging stereotypes, I chose to put Warner in a bright teal blue shirt. This look, paired with Elle's pink dress, fit in the "girls wear pink, boys wear blue" model.

What You Want:

After being dumped Elle decides she wants to apply to Harvard Law School, which means she has to give up frat parties and focus on studying for the LSATs. She chooses the



Fig. 3.14. Production Photo—What You Want.

smartest of the Delta Nus, Kate, to help her. For this montage moment in the play, while Elle studies, she gets distracted by her parents saying, "God why. Law school is for boring, ugly, serious people and you button are none of those things" (Hach 18). They ride in on a golf cart, her mother

toting a martini. For the father I chose a bright yellow and blue polo shirt and khaki pants for his golf wear. I dressed Elle's mother in a blue top and skirt that balanced his palette.

The next distraction from her studying is when the UCLA frat boys sing the reggae styled lyrics, "What you want you wanna be out because the sun she warm. What you want you wanna be study stuck inside your dorm. What you want you wanna be partying with us all night long."



Fig. 3.15. Production Photo—What You Want.

To enhance the reggae style of the song I put the boys in island looking attire including flower leis. All of these characters, including the studious and nerdy Kate, were still in the bright, electric starburst palette of L.A.

Elle's next step after studying is to "write" an essay to Harvard explaining why she is a good candidate for this program. As a statement of her own personal flare, she chooses to film an essay video explaining that she is what they want. This song ends with the largest dance number of the show because Elle has enlisted the entire UCLA dance and cheer team to help sell her potential. Elle becomes a majorette leading the pack. It was important to the director that the UCLA cheer and dance team look authentic so I knew I had a challenge to find the right uniforms in the right baby blue and yellow gold. Luckily PCPA, the Pacific Conservatory of Performing Arts, had just done *Legally Blonde* the summer before and they had built the UCLA cheerleaders' costumes. I was able to rent the shells, skirts, and pants from them. I bought a royal blue pant for the dance team to differentiate them from the cheerleaders. We used the same shells and just added a royal blue ribbon to the front to match the pants. We used the same shells and just added a royal blue ribbon to the front to match the pants.



Fig. 3.16. Production Photo—What You Want.

As for Elle's majorette look, I researched that specific look from the nineteen fifties. The nineteen fifties was a time in history when being a majorette was common, since then it has declined. I designed the look to be a white tailcoat and shorts with a bodice that had all the frill of the majorette uniform. This one, however, was accented with the UCLA blue and gold and was covered in sparkle to help Elle stand out in this large dance number. I took this particular costume on as my own project. I found a white suit coat in storage that I knew could be altered into a tailcoat. In the past I had been a cutter/draper for *Cinderella* at Fair Oaks Theater Festival and the designer, Gail Russell, needed several white tailcoats for the ball scene because it was set in the nineteen twenties. She had a donation of some hideous nineteen seventies men's coral group white polyester suits with brown velour lapels. She ingeniously had me cover the lapels with pastel sparkle-dot (a fabric that has metallic dots glued to it to add sparkle) and to alter the suit coats into tails and bind the edges.

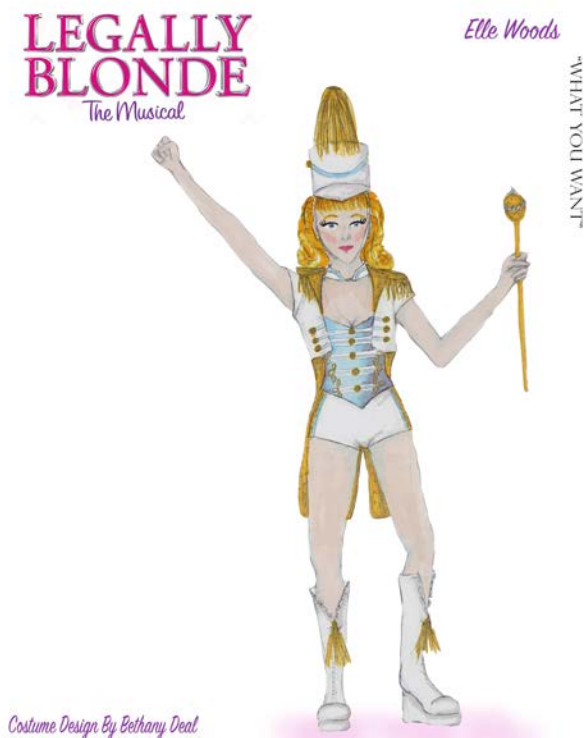


Fig. 3.17. Rendering—Elle, Prismacolor marker.



Fig. 3.18. Production Photo—What You Want.

I took what I learned from this and repurposed the white coat into the tailcoat I needed. I also patterned and built the shorts and bodice. The shorts had UCLA blue and gold sparkle-dot stripes down the sides and the bodice was made out of a white sequin fabric. I found an old USU band hat in storage that I recovered to match the uniform. Once the epaulettes and military trim were applied to the jacket all the elements came together with gold go-go boots I was able to pull from our existing costume storage. Elle was a beaming, glittery, exciting majorette who would stand out in a dance number with nearly the whole 36 member cast.

Harvard Variations:

The next important look for Elle is for her arrival to Harvard. Elle wants to “fit in” in Boston so her look needed to reflect her attempt at this. I found a great pink and blue herringbone patterned blazer at a local thrift store that I combined with bright pink skinny jeans and a white knit tank that had silver sequins. The blazer was Elle’s attempt to look professional, but all the



Fig. 3.19. Production Photo—Blood in the Water.

pink and sparkles along with her high pink stilettos only made her look like a fool to the Harvard Law students in “Harvard Variations.”

This overly pink “professional” look made Elle stick out like a sore thumb amongst the fall tone fashioned students in Boston. The three main law students that Elle bumps into are; Enid Hoopes who is an ex peace corps volunteer and proud to be lesbian, Sundeep Agrawal Padamadan a royal foreigner who asks to be called “your majesty”, and Aaron Schultz the winner of the Fulbright and Rhodes and self proclaimed genius.

Introducing the students to the Harvard campus is student teacher, Emmett Forrest, a hopelessly styled man. Based on my “geek-chic” research, I designed Emmett to be in a signature brown jacket with a sweater underneath and the obvious Harvard t-shirt all combined with jeans and chucks for his everyday look. When meeting the students I put him in a dingy brown corduroy jacket I pulled from storage and paired it with non-matching slacks, a dress shirt and a tie.

Having just left the Peace Corps a quasi-military group, Enid would be in a consistent military color palette – army green, beige and navy. She is also a proclaimed butch lesbian, which is why I chose to keep her in masculine looks. This is seen in her initial look consisting of khaki cargo capris pants, combat boots and a traditional military fatigue jacket. I created a personalized label for her fatigue jacket in Photoshop. Sundeep had to look rich and European so I put him in a sleek



Fig. 3.20. Rendering—Emmett, Prismacolor marker.



Fig. 3.21. Rendering—Enid Hoopes label, Photoshop.



business casual look with flashy jewelry. As for Aaron I created a brilliant prep student ensemble that accentuated how conceited he was.

Fig. 3.22. Production Photo—
Harvard Variations.

Blood in the Water:

As Elle enters her first law class with these students, she is introduced to Callahan, her main law professor. In Callahan's song "Blood in the water" he declares himself a shark, "Now when you choose a law career the moment you embark there is that joke you're bound to hear. A lawyer is a shark. Ignore that it's simplistic and its dumb. Only some of you will turn out sharks, just some. The rest are chum" (Hach 31). This song really defines his character throughout the play and so I wanted to represent this in his costumes. I chose to keep Callahan in shark grey suits with a blood red tie to always evoke this theme.



Fig. 3.24. Production Photo—Blood in the Water.



Fig. 3.23. Production Photo—Blood in the Water.

Also, while in class, Elle runs into Warner and his new girlfriend Vivienne Kensington, a posh East Coast elite. Warner has now evolved his look to fit into the East Coast world. I put him in an argyle sweater and dress shirt with khaki pants. Vivienne needs to be the antithesis of Elle so she is always in black with the Burberry colors—beige, wine, and cream—as her accents.



Fig. 3.25. Production Photo—Blood in the Water.

Positive:

Making a rash decision in response to seeing Warner with Vivienne, Elle decides to color her hair brown. Luckily her Greek chorus convinces her not to in the number “Positive.” The director wanted her Greek chorus to be in all white versions of their previous looks, as they were all her Delta Nu sisters. This allowed them to stand out and



Fig. 3.26. Production Photo—Positive.

appear to be ghosts in Elle’s fantasy world. I had the costumes of Elle’s three main friends built to match their main looks. Since we rented the UCLA cheer uniforms, we were able to directly knock off the shell and skirt for Margot. To “knock a pattern off” is a phrase used in costume shops when referring to directly copying a pattern based off of an

original piece of clothing. Since we had patterned Serena's shorts we were able to build her a blue and white pair. I found identical blue and white knit jersey fabrics in the garment district in Los Angeles. Luckily, I was able to find a white and grey striped shirt that matched her red one. Finally, for Pilar I was able to buy both blue jeans shorts and white jean shorts. Using a fun sheer white fabric I also found in the garment district, we knocked off the pattern of the floral tank I had purchased for her. For the rest of the Delta Nus I was able to just purchase white outfits since they were fairly non-descript. The only other one that I made sure matched perfectly was the nerdy "hipster" girl since she is so specific.

Ireland:

The stylist Elle ends up meeting is the voluptuous Paulette. I had my biggest challenge when it came to Paulette because she is described as a bombshell, who happens to not see it herself and is therefore insecure. She is fashionable and curvaceous, but a little tacky, with hair that makes a statement. This may not seem like a hard thing to accomplish but the actress who was cast in this role did not physically match the image society had portrayed. My challenge was to make her sexy and appealing enough that the audience would believe that the 6'7" buff UPS guy would fall for the 5'2" plush hairstylist.

I was definitely born for this challenge because, as a designer who has personally struggled with weight I have learned how to dress and create a sexy but flattering look for a larger woman. As a character who is not quite Harvard drab but still on the East Coast so not quite Starburst bright I found a color palette for Paulette and her salon inhabitants that was vibrant but not electric. For Paulette I chose purple as her main color and accented with green to accompany her obsession with "Ireland"-her main song. "When I'm lonely or

feeling dejected, I play this and it never fails. I pretend like I'm in Ireland, with Enya and the whales" (Hach 44). For her first look I found a purple stretch pencil skirt and a loose print tank and I paired it with a green lightweight sweater. Johnson had never worn anything so form fitting as that skirt and at first was a little uncomfortable, but by the end of the show she felt so confident in it she bought the skirt from us. By putting her in a tight skirt I emphasized her great legs while the loose top



Fig. 3.27. Production Photo—Ireland.

distracted from her larger girth. Overall this created a flattering look that made Joanna feel great and only aided in her performance.

Chip on my shoulder:

While at the salon Elle overhears that there will be a party with Harvard students, and having missed her social life so desperately she inquires about it. The girls discussing it happen to be Vivienne and her friend and as a cruel prank they tell Elle it's a costume party. Paulette thinks she is helping Elle and offers her an old Playboy bunny costume she has. Elle shows up to the party in this super seductive pink bunny outfit only to be shamed by the other Harvard students. All of the Harvard students are attending the party including Enid Hoopes. Since her character had recently served in the Peace Corps, I



Fig. 3.28. Production Photo—Chip on my Shoulder.

assumed she had been in Europe prior to coming to Harvard. Since I had recently just come back from Europe there were some cool fashion trends that I had picked up on that had not quite made it to the states yet. One of these trends was a harem pant so I chose to have a pair built for Enid for this scene.

After leaving the party embarrassed Elle runs into Emmett in her costume. It is in this moment that Emmett finally helps Elle and expresses to her that she needs to care more about

her grades than her grooming in the song “Chip On My Shoulder.” They both transition into her room where he sings, “You know, this vanity's real picturesque, but it started its life as a desk. Clear it off and find some room for books instead” (Hach 55). Since they were in the comfort of her own room I had Elle in a cute pink sweater from her Delta Nu days. I found a sweatshirt at the local thrift store, Deseret Industries, which had rhinestone studs on the back. To personalize it I created a Delta



Fig. 3.29. Rendering—Delta Nu, Photoshop.

Nu logo in photo shop and printed it onto fabric paper and then applied it onto the sweater. Emmett takes off his jacket in this scene revealing the Harvard t-shirt that I found on E-bay. Together they both were representing their true casual selves.



Fig. 3.30. Production Photo—Chip On My Shoulder.

So Much Better:

As we progress to Elle's first act finale song "So Much Better" she is slowly losing her signature pink look. In this short scene, before she helps Paulette get her dog back, they both confront Paulette's greasy ex. Elle is simply in cream dress pants and a beige jacket, and her only visible pink is the scarf she is wearing. She takes off her jacket and scarf for the next scene and that leaves her with a white knit tank top I bought, that had silver sequins sewn on it, and her cream pants. Once she is finally stripped of her pink and her only focus is school, Elle finally begins to succeed as a Harvard Law student. She makes it



onto Callahan's intern team for his next case along with Warner, Vivienne and Enid.

Fig. 3.31. Production Photo—So Much Better.

Whipped into Shape:

The second act opens with the team of lawyers and interns watching Brooke Windham's exercise video. Elle, at this point, has officially ditched the pink and is in a "boring" navy suit. Since Elle goes directly into the next scene with no time to change, I underdressed a sparkly blue and pink tank under her shimmery gold dress shirt that she



Fig. 3.32. Production Photo—Whipped Into Shape.

wore with the suit. Emmett is in his version of "dressed up" which is slacks, a dress shirt, and his corduroy jacket he has been wearing throughout. Their business attire creates a great contrast to Brooke's bright neon colors in her workout video.

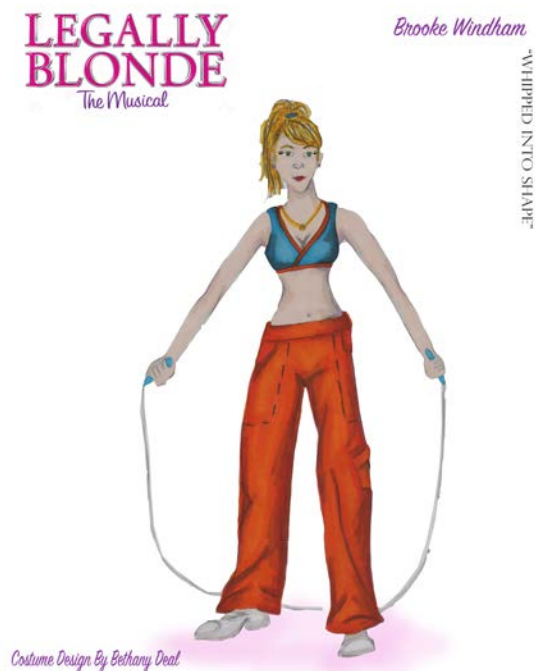


Fig. 3.33. Rendering—Brooke, Prismacolor marker.

Since the work out video was from Brooke's days in LA, the colors signified just that. I was limited with Brooke, however, since she without leaving the stage transitions into being in the prison where she had to be in orange. I designed Brooke's costume to consist of orange pants and a teal sports bra with orange elements so that she could put on a matching jacket and look as if she was in an orange jumpsuit like the rest of the inmates. For the rest of the inmates in "Whipped Into Shape" I was actually



Fig. 3.34. Production Photo—Whipped into Shape.

able to pull from stock since USU had done a production of *Holes* years before we had plenty of them. The director initially had concern with these particular jumpsuits because they were distressed with tears and missing sleeves, and since a real penitentiary would not allow that, he thought it could be an issue. I argued

that since *Blonde* is a musical, which calls for a heightened reality, that the audience would be able to suspend their disbelief. In the end he agreed and the pulled suits were used. Also since half of them were played by men we had to add false boobs and wigs to complete their appearance.

Chip on my Shoulder Reprise:

In the next number, Elle takes Emmett shopping at a department store because she thinks he is not getting the respect he deserves from Callahan and colleagues because of how he dresses. Fashion is Elle's expertise so she offers to show Emmett a thing or two in exchange for helping her get better grades. The director wanted all the actors who were attendants at the department store to look the same. I have worked in retail so I have



Fig. 3.35. Production Photo—Chip On my Shoulder.

experience in what employees in this world would have worn. I explained to the director that in a department store they probably wouldn't wear a uniform look but instead have certain colors that they would wear. We came to the conclusion that they would all be in some form of a grey look so they looked uniform and also blended into the background so Elle and Emmett, the true focus, stood out. Elle helps him pick out a sleek navy pinstriped suit of his own with a classy tie to match.

Bend and Snap:

After giving Emmett a make over Elle heads to the Hair Affair to catch up with Paulette. This is when she learns about Paulette's infatuation with the UPS deliveryman. Elle and her Greek sisters use this opportunity to teach the women of the salon the "Bend and Snap" a flirtation technique with guaranteed results. "And I will tell you why. I'm too rockin' to walk away. All the boys come and gawk away. Droppin' jaws from a block away. Watchin' how I walk away" sings Paulette after gaining her confidence (Hach 96). In this scene Paulette and Elle complement each other. Elle is in her navy pants and a sequined blue and pink tank, while Paulette wears her skirt and a blue and purple kimono cut shirt.



Fig. 3.36. Production Photo—Bend And Snap.

Gay or European:

After bending and snapping her way through the Hair Affair Elle returns to court, so she quick changes back into her gold top and navy jacket. In the courtroom she joins the Callahan team in their suits, including Emmett in his new suit. With regards to the people of the courtroom I kept their looks within the Boston colors except for the Los Angeles native Brooke. She wears a classic cut peach dress, which I found in stock, paired with a blue belt and blue and teal wedges. In this scene the prosecution is questioning the witness, Brooke's cabana boy with the song "Gay or European?"

With the witty lyrics the defense team and the prosecution argue over this, "Emmett: But look at his coiffed and crispy locks! Elle: Look at his silk translucent socks" (Hach 101). Nikkos, played by Richard Johnson, had a specifically described appearance so I had to make sure he matched what the lyrics were saying. I have been to Europe and I have



Fig. 3.37. Production Photo—Gay Or European.

worked with many men who are European so I was familiar with the types of fashion choices they make. A current look that would make a European man stand out was pointy dress shoes. I found a great pair of dress shoes for Robert that were extremely pointed, more than any other man on stage. The combination of his French cuffed shirt, flashy jewelry and those shoes made him stand out from the crowd and create the question, whether he was just a fashion conscious gay man, or a European. In the end, Elle uses the bend and snap to prove he is gay, this gives the defense team a win.

Legally Blonde Remix:

Later, after Callahan hits on her and she is feeling defeated, she decides to quit everything and go back home. She goes to the Hair Affair to say goodbye to Paulette. It is here Vivienne admits, “Maybe Warner saw a blonde who was sleeping her way to the top, but I see a woman who doesn't have to.” She brings Elle her old blue suit and invites her to put it back on and return to the courtroom. Elle ends up going into the broom closet and changing. I put her in a mauve pink jacket that I found at Deseret Industries. The jacket had to be long because she was overdressing it to cover the bright pink suit she had on



Fig. 3.38. Production Photo—Legally Blonde Remix.

underneath. Elle is encouraged by her past foe and Paulette and decides not to give up but as she says, “Sorry Vivienne, I’m never wearing that again” (Hach 115). Instead she erupts out of the closet in her new suit for “Legally Blonde Remix”. This is the moment that Elle returns to her signature pink and ditches the lackluster navy, accepting her true self.

The director and I both agreed that this finale suit Elle wore needed to have the most

impact in the show. That is why I chose to have her gradually lose the vibrancies in her pink

and eventually end up in navy. This suit had to be perfect and I knew I was not going to be able to find exactly what I wanted in stores or online, so the shop manager, Louella Powell, and I agreed to have it built in the shop. I found a gorgeous Barbie® pink silk dupioni fabric at the local Joann's fabric & craft store. The weave of dupioni creates a great shine that made Elle's suit electric onstage.



Fig. 3.39. Fabric sample—silk dupioni.



Fig. 3.40. Production Photo—
Legally Blonde Remix.

In the scene she goes into the closet with her muted mauve jacket on and comes right back out immediately in her show stopping suit. Since it was a quick change we quick-rigged it. Quick rigging is a technique used in costume shops where clothing is adapted to be able to remove or be put on quickly usually with snaps or zippers.

Scene of the Crime:

As she is leaving the Hair Affair Elle is joined by her parents and Delta Nu sisters, who are no longer the Greek Chorus, and the rest of the people in the Hair Affair. They all



Fig. 3.41. Production Photo—Scene Of The Crime.

follow Elle back to the courtroom.

In this number “The Scene of the Crime” Elle questions Chutney, the daughter of Brooke’s late husband.

In this scene Elle discloses that Chutney has a perm, so we pulled the actress a curly brunette wig.

Chutney is from the Boston world so

I had her wear a brown polka dot dress with a brown cardigan. Since this was another day in court Brooke needed another look so I put her in a skin-tight chartreuse dress that I found at Kohl’s with a bright blue cropped blazer. Elle finds the deceit in Chutney’s testimony when she proves that she could not have been in the shower if she had just received a perm on the day of her father’s shooting by having Paulette demonstrate what happens to a perm if it gets wet. To accomplish this Enid gets a perm from Paulette, which we used a wig to show. Then Elle has her shower in front of the judge and the curls fall out. To create this look on stage Enid was covered by a “shower” while water sounds were made and behind the cover she pulls the wig off with her own wet hair underneath. To the audience is was a moment of “theater magic.”

Ireland Reprise:

The final moments of the play are set during the graduation of the Harvard Law Students. There were 20 actors playing graduates including Elle, Warner, Vivienne, and Enid. Harvard Law graduates wear red and black graduate hoods, over specific gowns that



Fig. 3.42. Production Photo—Ireland Reprise.

are cartridge pleated. I was able to find five of the cartridge pleated gowns in stock but that was not enough. I brought this to the director and suggested that we could use the nice gowns for the main characters and put the ensemble in plain black graduation gowns. Along with this the shop would build the 20 red and black graduate hoods. Kenneth, the director, agreed that this would be the best option,

especially since there was not enough budget to purchase the gowns. They are quite expensive. We were able to rent the other gowns and all the caps free of charge thanks to a good relationship Potter had with Dixie State College in southern Utah.

Attending the graduation were Elle's parents, Brooke, the Delta Nu sisters, Paulette and her now husband, the UPS deliveryman. I designed a yellow cowl neck dress for Brooke, but was having trouble finding what I wanted in stores. The shop manager and I decided to give an opportunity to one of my assistants, Makena Greener, to build for this show. Powell helped Greener alter a fashion pattern to have the cowl neck I had designed. The initial design was a knit type dress with the cowl neck built into the neckline. I was unable to find the



Fig. 3.43. Production Photo—Ireland Reprise.

right fabric so I chose a woven satin yellow that did not have the stretch I wanted. To adapt to this the pattern was created with an inserted cowl collar cut on the bias.

Paulette is pregnant with her first child in this scene. Initially the director asked me to pad her to show the pregnancy. I personally felt that since Joanna was already shaped a certain way she would not need it. I chose a vibrant purple dress that accentuated her stomach more to help tell this story. After seeing the dress, both with and without padding the director agreed with me and she just caressed her stomach to show her pregnancy. I chose to keep her husband in browns to evoke the UPS uniform.

LEGALLY BLONDE *The Musical*

Brooke Windham

HARVARD VARIATIONS



Costume Design By Bethany Deal

Fig. 3.44. Rendering—Brooke, Prismacolor marker.

The Delta Nu sisters stayed in their same color schemes. Margot wore a blue and gold dress similar to the UCLA colors of her cheer uniform. Serena was in a blue print dress with red elements. Pilar wore a salmon tank top, similar to the tanks she wears previously, with rhinestones on the collar and teal leggings. The three



Fig. 3.45 Production Photo—Legally Blonde Remix.

girls are first seen in the “Legally Blonde Remix” out of their Greek chorus look, but had little time to change for the graduation. To solve this I gave them each a jacket to overdress. This fit the fact that they were on the East Coast for the first time and it may be chillier than they are used to, and it helped differentiate the two looks. I found a UCLA blue jacket at Deseret Industries that was perfect for Margot. I bought a lime green jacket at Plato’s Closet consignment shop for Pilar. For Serena I was able to pull a red one from stock. Enid wore a khaki pantsuit and was not very shapely. I found the suit at the thrift store but it had teal lapels, which were too bright, and not part of Enid’s color palette so we covered them with an army green fabric.

In the final montage of the show, there is a colorful collection of characters on the stage with Elle standing out in her effervescent pink suit. This moment concludes the long journey of “Elle comma Woods” as she transitions from revered fashion forward president of the Delta Nu Sorority, to the taunted “bimbo” of Harvard Law, and finally her rise to self appreciation as the confident Valedictorian of her class. Throughout her journey, Elle learns how to focus on her studies, with the help of Emmett, and focus less on her looks and loves. This relationship between them becomes symbiotic when Elle helps Emmett find his own style. He helps her gain the knowledge she needs to win her judicial case in the end and she helps him gain the respect of his colleagues by improving his fashion sense. Not only does Elle help Emmett find his way but she helps Paulette, Vivienne and Enid as well. In the end the women in this musical realize their potential and gain the confidence they need to be successful in their own lives. Paulette gets past the insecurities her demeaning ex-boyfriend creates in her and ends up marrying her dream Irish man. Vivienne realizes she doesn’t need Warner to be happy and ends up joining the Peace Corps.

With the collaboration of the entire design team and Risch, we were able to bring heart to this overly peppy pretty princess story. If not careful, it is easy for the characters in this story to become one dimensional and vapid, which is why we wanted to make sure that these were real characters with many levels. This was accomplished with the different color palettes and silhouettes in the costumes. I made sure that each character had his or her own unique looks and yet still fit within the world they came from, whether it was Los Angeles or Boston. Most importantly, Elle Woods, the heroine, had to stand out whether she was in her own element or not. Together, we created a fun, exciting, entertaining and yet heartfelt production that was well received by local audiences.



Fig. 3.46. Production Photo—Legally Blonde Remix Reprise.

Appendix C

**LEGALLY
BLONDE**
The Musical

Serena

"OMIGOD YOU GUYS"



Costume Design By Bethany Deal

Fig. 3.47. Rendering—Serena, Prismacolor marker.

**LEGALLY
BLONDE**
The Musical

Margot

"OMIGOD YOU GUYS"



Costume Design By Bethany Deal

Fig. 3.48. Rendering—Margot, Prismacolor marker, Photoshop.

**LEGALLY
BLONDE**
The Musical

Pilar

"OMIGOD YOU GUYS"



Costume Design By Bethany Deal

Fig. 3.49. Rendering—Pilar, Prismacolor marker, Photoshop.

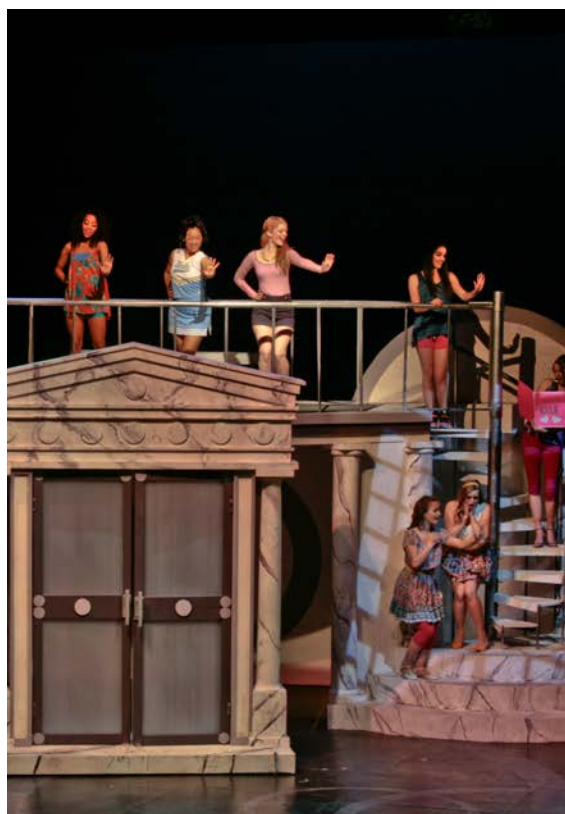


Fig. 3.50. Production Photo—Omigod You Guys.



Fig. 3.51. Production Photo—Vivienne Kensington.



Fig. 3.52. Production Photo—Whipped In Shape.

ACTOR	CHARACTER	PG 1-13	13-15	15-21	21-25	25-42	43-47	48-54
BRITTANY BEECHER	GABBY	Delta Nu # 1	Delta Nu # 2		Dance Uniform	Greek Goddess		
SARAH BOUCHER	MARGOT	Blue shorts stripe shirt	blue polka dot dress	add lei	UCLA Tank and shorts	Greek Goddess		
CAITLIN CRAIG	KATE	Delta Nu # 1	Delta Nu # 2			Greek Goddess		
TAYLOR CUMMINS	STENOGRAPHER				cheer uniform	Harvard # 1		Harvard Party
CASSIE DIBBONS	GAELEN	Delta Nu # 1	Delta Nu # 2		Dance Uniform	Greek Goddess		
SYDNEY FULLMER	ENID HOOPEES					Fatigues, cargos tank, boots		party pants, green army t,
MEGAN GRAUL	CRYSTAL	Delta Nu # 1	Delta Nu # 2		cheer uniform	Greek Goddess		
MARKAYE HASSAN	JASMINE	Delta Nu # 1	Delta Nu # 2		Dance Uniform	Harvard # 1		Harvard Party
KAYLI JACKSON	ELLE WOODS	pink top, purple skirt	pink bath robe	jean shorts, UCLA t-shirt	majorette	Harvard # 1	Harvard # 1	Playboy Bunny
		pink dress	jean shorts, delta nu hoodie					
JOHANNA JOHNSON	PAULETTE						First look	
KATIE MARSH	BROOKE WINDHAM							

Utah State University Theater 2012

Legally Blonde Costume Plot

Prepared by Bethany Deal

54-60	61-64	65-71	72-75	76-84	84-89	90-98	98-112	113-128	128-FIN
Greek Goddess	Greek Goddess	Greek Goddess	Workout Video Dancer	Prisoner		Hair Affair #1		Hair Affair # 2	Delta Nu # 3
Greek Goddess	Greek Goddess	Greek Goddess				Greek Goddess		Blue Dress w/ Raspberry Jacket	Blue dress
Greek Goddess	Greek Goddess	Greek Goddess			H & H Department Clerk			Chutney Windham	Kate
	Harvard # 2	Harvard # 2			H & H Department Clerk		Stenographer		Grad Spectator
Greek Goddess	Greek Goddess	Greek Goddess		Prisoner				Manicurist	Delta Nu # 3
	khaki pants, army green t,	khaki pants, army green t,	khaki pants, army green	khaki pants, army green			suit pants, blue dress shirt, grey vest	Khaki suit and blue dress shirt	HV Law Robe and hood
Greek Goddess	Greek Goddess	Greek Goddess			H & H Department Clerk		Court Citizen		Delta Nu # 3
	Harvard # 2	Harvard # 2		Prisoner		Bookish Client	DA Jocye Riley		Delta Nu # 3
grey pants, pink hoodie	Harvard # 2	add coat	Blue suit with gold top	Blue Suit with gold top	Blue Suit with gold top	Blue pants and sequin tank	Blue Suit and new top	Rose Tench Coat	HV Law Robe and hood
		remove, add pink scarf						Pink Suit	
Christmas		skirt, tank purple jacket				Blue top and purple skirt, sequin	Blue top and purple skirt, sequin	Floral top and purple skirt	Purple dress and baby bump
			Orange pants and teal bra	add orange Jacket			Yellow dress	Peach dress	Green Dress with Blazer

3:53 PM

1

4/5/15

Chart 3.1. Legally Blonde Costume Plot—pg. 2.

Utah State University Theater 2012

Legally Blonde Costume Plot

Prepared by Bethany Deal

ACTOR	CHARACTER	PG 1-13	13-15	15-21	21-25	25-42	43-47	48-54
DARBY MEST	PILAR	orange tank, teal shorts	peach leopard top, jeans		UCLA Tank and jeans	Greek Goddess		
PAIGE MITTON	DESTINY	Delta Nu # 1	Delta Nu # 2		Dance Uniform	Harvard # 1		Harvard Party
BROOKE MORGAN	WHITNEY	purple/teal dress		Mom # 1	cheer uniform	Whitney #1	Whitney #1	Party Look
BELEN MOYANO	SERENA	cheer uniform	cheer uniform, add jacket		cheer uniform	Greek Goddess		
KATRINA MUIRBROOK	LELANI	Delta Nu # 1	Delta Nu # 2		cheer uniform	Greek Goddess		
KATHERINE NEWMAN	JUDGE	blue floral dress				Harvard # 1		Harvard Party
ALEX SAXTON	VIVIENNE				black skirt, polka dot top, black jacket	black skirt, polka dot top, black jacket		Black Party dress, burberry scarf
RICHIE CALL	PROFESSOR CALLAHAN					Light grey suit		
CHRIS CARTER	KYLE			Grandmaster Chad				
CAMERON COOK	PROFESSOR PFORZHEIMER				Prof. Pforzheimer			
KADE DONAVAN	WARNER HUNTINGTON III	teal shirt, vest, pants				first Harvard		party look
COLLIN EGGERTZ	JET BLUE PILOT			Frat Boy	Jet Blue Pilot	Harvard # 1		party look

3:53 PM

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4/5/15

Chart 3.1. Legally Blonde Costume Plot—pg. 3.

54-60	61-64	65-71	72-75	76-84	84-89	90-98	98-112	113-128	128-FIN
Greek Goddess	Greek Goddess	Greek Goddess				Greek Goddess		Leggings, Rinstone top, Jacket	remove jacket
	Harvard # 2	Harvard # 2	Workout Video Dancer	Prisoner					Delta Nu # 3
	Whitney # 2	Whitney # 2			H & H Department Clerk		Court Citizen	Mom # 2 Blue raincoat, white jeans	Add green Blazer
Greek Goddess	Greek Goddess	Greek Goddess				Greek Goddess			Blue and yellow dress
Greek Goddess	Greek Goddess	Greek Goddess		Prisoner		Greek Goddess	Camera Op	Court Citizen	Delta Nu # 3
	Harvard # 2	Harvard # 2			H & H Department Clerk	Hair Affair client	Judge		HV Law robe and hood
	black dress and black cardigan	black dress and black cardigan	black suit and black shirt				Black suit with crimson top	crimson jacket and black slacks	HV Law robe and hood
	light Grey suit with shirt	light Grey suit with shirt	grey suit with blue stripe	grey suit with blue stripe			Darker suit with red shirt	Darker suit with blue shirt	
	Dewey				Kyle	Kyle		Kyle	Kyle in suit pants and green shirt
				Prison Guard	H&H Department Clerk		Prof. #2		Harvard Law robe and Morterboa
Trench coat and scarf	Second Harvard	Second Harvard	Suit w/grey shirt	Suit w/grey shirt			Suit w/ red shirt		
	Harvard # 2	Harvard # 2			H&H Department Clerk		Court citizen		Graduate

ACTOR	CHARACTER	PG 1-13	13-15	15-21	21-25	25-42	43-47	48-54
JARED FILLINGIM	UCLA CHEERLEADER				cheer uniform			
JAMESON HARTMAN	FRAT BOY			Frat Boy	dance uniform			
COLTON IVERSON	KIKKI			Frat Boy	Cheer uniform	Harvard # 1	Kikki # 1	
RICHARD JOHNSON	PADAMADAN					First Padamadan		party look
JACE MITCHELL	HARVARD LAW STUDENT	matre de			UCLA Cheerleader	Harvard # 1		party look
CAMERON PARSONS	PROFESSOR LOWELL				Prof. Lowell # 1			
MICHAEL PETERSON	JET BLUE CO-PILOT				Jet Blue Pilot	Harvard # 1		party look
LANCE RASMUSSEN	PROFESSOR WINTHROP			Dad # 1	Prof. Winthrop			
JACKSON SIMMONS	CARLOS				cheer uniform	Havard # 1		party look
JACKSON REO STEWART	AARON SCHULTZ			Frat boy		First look		party look
JASON CRAIG WEST	EMMETT					First look		hoodies, harvard t, jeans
BENJAMIN WRIGHT	FRAT BOY			frat boy	dance uniform			
JOSH WRIGHT	HARVARD LAW STUDENT					Havard # 1		party look

Chart 3.1. Legally Blonde Costume Plot—pg. 5.

Utah State University Theater 2012

Legally Blonde Costume Plot

Prepared by Bethany Deal

54-60	61-64	65-71	72-75	76-84	84-89	90-98	98-112	113-128	128-FIN
				Prisoner		Boston man		Court Citizen	Grad Spectator (same look)
			Workout Video Dancer	Prisoner		Boston man		Court Citizen	Grad Spectator (same look)
	Harvard # 2	Harvard # 2				Kikki w/ Purple shirt		Kikki w/blue plaid shirt and black	add tie
	Second Harvard	Second Harvard					Nikkos	Nikkos # 2	Harvard Law robe and Morterboa
	Harvard # 2	Harvard # 2				Boston man	ADA	ADA w/new shirt	Graduate
			Attacker	Prisoner			Prof. #2		Harvard Law robe and Morterboa
	Harvard # 2	Harvard # 2			H&H Department Clerk		Baliff		Graduate
				Prisoner			Reporter	Dad # 2	Dad new shirt
	Harvard # 2	Harvard # 2					Carlos # 1	Carlos # 2	Grad Spectator (new shirt etc)
	second Harvard	Second Harvard	Workout Video Dancer	Prisoner			Arron Suit	Arron Suit w/ new shirt	Harvard Law robe and Morterboa
	Second Harvard	Second Harvard	Chord jacket and pants	Chord jacket and pants	Chord jacket and pants		Blue suit and blue shirt		New shirt and tie
		jeans and sweater	Workout Video Dancer	Prisoner		Boston man		Court Citizen	Grad Spectator (same look)
	Harvard # 2	Harvard # 2			H&H Department Clerk		ADA	New Shirt	Graduate

3:54 PM

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4/5/15

Chart 3.1. Legally Blonde Costume Plot—pg. 6.

Utah State University

BLONDE MASTER COSTUME LIST

prepared by Bethany Deal

ACTOR	SONG	CHARACTER	PIECE
Kayli Jackson	Omigod	Elle Woods	purple floral skirt
			rose bodice
			pink spans
			nylons
			nude shaper
			silver heels
			silver heart bracelet
			silver heart necklace
			fusia pink dress
	Serious		silver sequin bag
			nylons (same)
			nude shaper (same)
			silver heels (same)
			silver heart bracelet (same)
			silver heart necklace (same)
			Jean shorts (underdressed)
	Daughter of a Delta Nu		pink UCLA t-shirt (underdressed)
			pink bath robe
			silver flats
			nylons (same)
			nude shaper (same)
			silver heart bracelet (same)
			silver heart necklace (same)
	What You Want #1		Jean shorts
			pink UCLA t-shirt
			pink flats (same)
			nylons (same)
			nude shaper (same)
			silver heart bracelet (same)
	What You Want #2		silver heart necklace (same)
			white sequin bodice
			white shorts
			white Majorette jacket
			white Majorette hat
	Harvard Variations		gold gogo boots
			pink jeans
			white sequine top
			blue/pink blazer
			fusia pink heels
			nylons (same)
			nude shaper (same)
			fushia pink pumps
			silver heart bracelet (same)

Chart 3.2. Legally Blonde Costume Master List sample—pg. 1.

Utah State University

BLONDE MASTER COSTUME LIST

prepared by Bethany Deal

ACTOR	SONG	CHARACTER	PIECE
			silver heart necklace (same)
	Serious Reprise		Playboy Bunny bottoms
			Playboy bunny bodice
			white bow tie
			bunny tail
			white heels
			nylons (same)
			nude shaper (same)
	Chip On Your Shoulder		grey Harvard lounge pants
			pink and black tank top
			pink flats (same)
			nylons (same)
			nude shaper (same)
			Fusia pink Delta Nu Sweater
	Chip # 2		REMOVE fusia pink Delta Nu Sweater
	Act 1 Sc 8		biege dress pants
			light pink cable knit sweater
			pink flats
			nylons (same)
	Run Rufus Run		ADD biege jacket
			ADD pink scarf
			ADD pink fuzzy hat
			REMOVE pink sweater
			ADD white sequin top (same)
	So much Better		REMOVE biege jacket
			REMOVE Scarf
	Whipped into Shape		gold sheer dress shirt
			navy blue suit jacket
			navy suit pants
			blue sequins tank (underdressed)
			nylons (same)
			nude shaper (same)
			black shoes
			pearl necklace
			pearl bracelet
	Bend and Snap		Blue sequins tank
			navy suit pants (same)
			nylons (same)
			nude shaper (same)
			black shoes (same)
	Back to the Courtroom		gold sheer dress shirt (same)
			navy blue suit jacket (same)
			navy suit pants (Same)
			nylons (same)
			nude shaper (same)
			black shoes (same)

1 of 2

4/5/15 4:02 PM

Fall 2011

Chart 3.2. Legally Blonde Costume Master List sample—pg. 2.

Utah State University

BLONDE MASTER COSTUME LIST

prepared by Bethany Deal

ACTOR	SONG	CHARACTER	PIECE
	Legally Blonde Remix		Fusia Pink Suit jacket (underdressed)
			Fusia Pink suit skirt (underdressed)
			gold sheer dress shirt (same)
			Rose trench coat
			silver heels (same)
			nylons (same)
			nude shaper (same)
			silver heels (same)
			silver heart bracelet (same)
			silver heart necklace (same)
	Find My Way		ADD Black Harvard Law Robe
			ADD Black mortarboard
			ADD red/black hood
Darby Mest	Omigod	Pilar	orange floral sheer tank
			blue bando bra
			teal shorts
			yellow wedges
			peach/teal bead necklace
			huge hoop earrings
			brown leather belt
			nude bra
	Daughter of a Delta Nu	2nd Delta Nu look	peach leopard tank
			blue jeans
			peach/teal bead necklace (same)
			yellow wedges (same)
	What You Want #2	UCLA look	Ucla Bruins t-shirt
			jeans (same)
			blue sneakers
	Positive	Greek Goddess look	White sheer tank
			white shorts
			white wedges (saem)
			white bead necklace
			white bracelet
	Legally Blonde Remix	Delta Nu	peach rinestone top
			teal leggings
			green jacket (overdressed)
			silver sandals
			silver bangle bracelets
	Find My Way		REMOVE jacket

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Chapter 4

Passion is stronger than reason or the overbearing captivities of position

Make Up Design for *The Game of Love and Chance*

Utah State University Department of Theater Arts

Black Box Theatre

Fall 2014

Introduction & Synopsis:

To quote Barbara de Angelis, “Love is a force more formidable than any other. It is invisible - it cannot be seen or measured, yet it is powerful enough to transform you in a moment, and offer you more joy than any material possession could.” It is moments like these that Pierre de Marivaux so beautifully captures in his restoration comedy *Le Jeu de l’amour et du hasard*. Marivaux was considered to be one of France’s most influential writers along with his contemporary, Molière. During his career Marivaux wrote approximately forty plays most in the vein of eighteenth century comedy. Also known as Comedy of Manners, this style of theater was associated with sexual explicitness, up-to date topical writing, and the use of stock characters from commedia dell’arte. *Le Jeu de l’amour et du hasard* was later translated into *The Game of Love and Chance* by Stephen Wadsworth.

The Game of Love and Chance opens in the home of Monsieur Orgon the eve before the arrival of his daughter Silvia’s suitor. Silvia has been placed into an arranged marriage to Dorante by her father—a common eighteenth century practice—and is panicked that she will not be able to love a man she has never met. Dorante is on his way to formalize the engagement and should be arriving soon. Silvia concocts a plan to be able to observe Dorante by disguising herself as the maid. Silvia and her ladiesmaid Lisette plan to switch places for the duration of Dorante’s stay and Lisette will spy for Silvia. Silvia seeks her father’s permission to undergo this plan. Orgon agrees to allow the switch explaining that the women must be able to completely change position. Lisette assures the Monsieur that she will be able to play a woman of class while Silvia agrees to be treated as one of the staff. The ladies are excused to go and change their appearances to accommodate this switch.

This leaves Orgon and his son Mario alone to discuss the plan. Mario is shocked that his father would allow such shenanigans. Orgon confesses to Mario that he received a letter from Dorante earlier in which he shares a plan to come dressed as his valet while his valet comes dressed as Dorante. The two realize the upheaval that this will cause and welcome the entertainment. Dorante will play the valet so that he may observe Silvia but instead it will be Lisette he sees. While Silvia plays the maid to observe Dorante but instead it will be his valet Harlequin. All the while the only ones wise to these true identities are the two who set the game, Orgon and Mario.

Dorante arrives first, dressed as a valet named Bourguignon. He explains that “Dorante” is on his way and he was sent ahead to pay his respects. This is where Silvia, pretending to be Lisette, and Dorante have their meet-cute. This presumed valet is striking to Silvia for he is “well turned out” and her brother Mario also points out how handsome he is, in an effort to get the games going. The two have a moment of banter about position and love neither realizing whom the other really is.

Soon after, Harlequin has a pompous entrance, dressed as what he envisions Dorante would, but in fact he exaggerated himself so much it offends his master. Harlequin’s attitude and appearance are completely vulgar to Silvia and she cannot believe this is whom she is betrothed to. Completely irate with Harlequin, Dorante lashes out at him, “you are such a...monstrosity” (Wadsworth 29). Unfretted by his master, Harlequin addresses the audience with an aside saying, “I’ll be even better in the next scene.” This theatricality of breaking the fourth wall and involving the audience in the show is an instrument used in commedia specifically by the stock character Arlecchino, or Harlequin. Although he is not traditionally masked in *The Game of Love and Chance* Harlequin still

follows the historical archetypes by portraying his master in such a ridiculous over the top manner.

After being confronted by Dorante for his grandiose entrance, Orgon enters to welcome Harlequin to his estate and introduce his daughter. In the same vein of Harlequin's entrance, "Silvia", played by Lisette, enters with extreme flamboyance. The stage directions say, "Lisette dressed as Silvia, explodes onto the stage" (Wadsworth 31). The two servants, dressed as their masters, are introduced and immediately engrossed in one another. Their meet-cute is quite the opposite of the much more tame moment between Silvia and Dorante. Instead, they fawn all over each other engrossed in their lavish over-embellished selves.

Now that all the players have met, it is time for the game to commence. The second act opens with Lisette beseeching her master's advice. Harlequin, who she believes to be Dorante, a man above her position, has charmed Lisette. She is worried if she continues with her deceit, he too will fall for her. Lisette fears that she is attracting the man who is to marry her mistress. Orgon, knowing the truth about "Dorante" encourages her to pursue it, which only bewilders her. He inspires her to address the audience with an aside, "But this is terrible! My master encouraging me to marry a *gentleman*? Ah, what can Monsieur Orgon be thinking! I am a servant!" (Wadsworth 39).

Bourguignon, Dorante as a servant, walks in right at the end of Lisette's moment in an effort to speak to her about "Dorante." He tries to entreat her to understand that Dorante is not being himself, by claiming that Monsieur Dorante is a much quieter and more refined man than the one who has been entertaining her today, and blames Dorante's behavior on nerves. This only enrages Lisette as she has become smitten with the man she believes to

be Dorante. She criticizes Bourguignon for speaking so disrespectfully about his master and speaks to the audience; "It's people like him who give servants a bad name" (Wadsworth 43).

Later "Sylvia" and "Dorante," Lisette and Harlequin, are having a moment alone gushing over one another but are interrupted when Bourguignon pulls Harlequin aside to tell him that he must break the engagement. Bourguignon explains that it is because "Sylvia" does not suit him at all. The smitten Harlequin refuses to do so and dismisses the infuriated Bourguignon. Lisette and Harlequin return to their rapture of one another. In his courting Harlequin expresses that he is unworthy of Lisette's love, in reference to the fact that he thinks she is Sylvia and above his station. She mistakes this for an over-exaggerated affection. She claims she would love him regardless of who he was or where he came from, to which Harlequin explains that he would love her even if she were a "gardener's daughter or a scullery maid" (Wadsworth 47). They vow their love to one another, only to be interrupted again, this time by the real Silvia.

Sylvia privately explains to Lisette that the man she believes to be Dorante, Harlequin, is unsuitable for her and demands she break off the engagement. However Lisette explains that she cannot because of instructions from Monsieur Orgon. Sylvia is shocked at her father's opinion of the situation. Lisette accuses Bourguignon of being presumptuous and influencing her opinion. Insulted by this, Sylvia assures Lisette that no one has persuaded her and she truly finds "Dorante" insufferable. Lisette, still unwilling to break the engagement, leaves Sylvia distraught and alone.

Bourguignon happens upon Sylvia, who he believes to be Lisette, alone and accuses her of avoiding him. Bourguignon then proceeds to try to express his feelings for her but

finds it difficult to do so. They continue to teeter around their feelings for one another and how they cannot be acted on because of societal responsibility. Meanwhile, Orgon and Mario enter unseen by the two lovers. Finally, Bourguignon throws himself onto Sylvia begging her to actually say she does not love him. Sylvia is overwhelmed by his forceful request but replies saying she would love him if she could. This pleases Bourguignon but before he can reveal that he is, in fact, Dorante, Orgon announces his presence and dismisses Bourguignon.

Once Bourguignon has gone, Mario and Orgon begin questioning Silvia. They accuse Bourguignon of prejudicing her against Dorante, which she vehemently denies. Mario continues to antagonize her until Orgon steps between the squabbling siblings and tells Silvia she must wait a bit longer and not refuse Dorante until she has a full understanding of the situation.

Infuriated by her family, Silvia is left in total confusion. Before she can leave, Bourguignon enters pleading for one last conversation. Silvia tries to leave Bourguignon but before she can go he addresses her, "Stay! It is no longer Bourguignon who is speaking to you" (Wadsworth 62). Intrigued by this, Silvia inquires as to who he is. With hesitation Bourguignon finally admits that he is in fact, Dorante. Silvia is shocked but relieved by this news. Dorante explains his plan to learn more about the Madame before he was to marry her. He confesses that he cannot stand "Silvia" but instead he is in love with her maid. Dorante also admits that he is suspicious that his valet, who posed as the Monsieur, has fallen for the Madame. Embarrassed, Dorante asks how he should proceed since he believes her mistress has bad judgment and would marry the valet if no one told her the truth.

Taken aback by this information, Silvia processes what she has been told. She then

interrogates Dorante over his love for her. She wants to know if he would really leave his position in life just to be with a maid. He assures her nothing will change his feelings. Before she can confess who she is Mario calls for her. She assures Dorante that they have time to “solve his problem.” Alone with Mario, Silvia divulges to her brother that Bourguignon is in fact Dorante. Mario feigns to be surprised by this news. Silvia then comes up with a plan to “make an honest man” of Dorante. To do so she enlists her brother to pretend to love her as Lisette.

The third act begins with Harlequin appealing to his master to have compassion towards him. Harlequin wants Dorante to allow him to marry the Madame under the guise of his master. Dorante will not have the deceit played out on Monsieur Orgon. This forces Harlequin to bargain with his master, begging for a deal that, if he confesses his true identity to Sylvia and she still wants to marry him, will his master allow it? Dorante doesn't believe that Sylvia will want to, but the hopeful Harlequin believes otherwise.

This conversation reminds Dorante of his own dilemma with Lisette. He ponders whether he can really dismiss his position, his honor, and his family for the love of a woman. While debating with himself Dorante is approached by Mario who inquires about the courtship between Dorante and Lisette. Upon Dorante's confession Mario demands that Bourguignon cease any further appeals. Mario explains that he has arranged a permanent liaison with Lisette. The bait for the rivalry has been placed by Mario as his sister requested. Silvia joins the men who are squabbling over her and only supports Mario's story. This defeats Bourguignon and he exits.

As brother and sister review what they have done, Orgon enters and insists on being caught up. Realizing the plan, Orgon is doubtful it will work. Silvia is confident that Dorante

will ask for her hand in marriage while she is dressed as a maid. Interrupting, Lisette enters pleading permission from her Madame to pursue Dorante. Silvia assures her that she will have nothing to do with the man Lisette knows to be “Dorante.” Orgon permits Lisette with the condition that she confesses who she really is.

Later, while alone with Harlequin, Lisette is faced with the challenge of admitting the truth to him. She is unaware that Harlequin has been sent to do the very same. They banter back and forth with one another only confusing each other in the process. Taking his time to admit it with word trickery, Harlequin finally admits he is Dorante’s servant. At first, scandalized by this, Lisette is appalled. However, she comes to her senses and admits he is no worse than the Madame’s hairdresser. With the truth finally out, they resolve that they are still in love no matter the titles they hold.

Now that the servants have confessed, all that is left is for the masters to come clean. Dorante, as Bourguignon, runs into Silvia still crushed from the news of her liaison with Mario. Silvia implores him to speak his intentions and Dorante explains he intends to leave immediately which is clarified in a letter he wrote to Monsieur Orgon. Silvia is none too pleased with this plan and she declares to the audience that if he leaves she will never marry him. However, Dorante then heads back in her direction, flustered and unsure what to do as Silvia begins to walk away. Before she can leave Dorante confesses that his heart belongs to her alone. Finally Dorante proposes to Silvia as Lisette, she replies, “you mean you’d marry me in spite of everything—your father, your inheritance, your position?” Dorante explains that his love is worth more than his position.

After this everyone gathers and Silvia, as Lisette, proclaims to Monsieur Orgon, “Father, you wanted me to marry Dorante” (Wadsworth 87). To which Dorante replies,

“Father?” With this Orgon finally reveals the plot by explaining his trick. Once all is forgiven and clarified they celebrate as a group with not one, but two weddings. In the end, love overcomes all obstacles and proves that one’s position in life does not determine whom one will love.

Concept and Themes:

“Love is a many splendid thing, Love lift us up where we belong, all you need is love” (Luhrmann). With a title like *The Game of Love and Chance (Game)* it is hard to miss one of the most important themes, love. *Game* revolves around the concept of love and the proverbial game that is played when courting the one you love. *Game* also compares reason to passion and whether we choose to marry for one versus the other. In *Game* the characters are paired into couplings with marriage being the end goal. However, when these characters truly start to fall in love they have been put into a position where they are being led to believe that they have to choose between love and their station in society. This arrangement brings in the theme of class distinctions. Finally, the play was written in the form of Restoration Comedy, which uses elements of commedia dell’atre. In commedia, stock characters wear masks to define whom they are portraying. Although none of the *Game* characters wear physical masks, they do disguise themselves with figurative ones. *The Game of Love and Chance* is a light hearted comedy that pokes fun at major themes of everyday life during the eighteenth century; the concept of love, marriage, class structure, and true identity.

Under the direction of Jason Spelbring, the design team concluded that we would be approaching this performance with a heightened historical reality. Although it is easy to set

a show like *Game* in a different time period we chose to honor its roots in eighteenth century Restoration. However, we chose not to be slaves to period accuracy, as it is a comedy and we are trying to make it relate to a modern audience. The choice to not focus entirely on a historically accurate design, this allowed me to help define characters in a more artistic way. After meeting with the costume designer, Hongji Zhu, it was clear to me that we would be honoring the traditional Restoration make-up techniques, but using our own artistic license.

To enhance the comedic propensity of *Game* we as a design team chose to keep the color schemes bright and exciting, so as to engage the audience. The set was a vibrant robin's egg blue, while the costumes ranged with the Harlequin and Lisette being the most electric. As the make-up designer my choices were based on a look the costume designer created for each character. Historically in the eighteenth century, actors of these Restoration comedies wore white wigs and had thick white make up covering their faces. The paper wigs created at Kent State University for their Fashion Timeline exhibit had inspired Zhu, so she designed wigs based on them. The white paper wigs honored the custom but were not restricted by it, I chose to honor traditional make-up but allowed for artistry.

Research:

Throughout history, there are significant times where make-up was prevalent in society and the eighteenth century is one of these times. What sets the Restoration Period apart is that it is one of the few times both men and women wore extensive make-up on a daily basis. Historical figures that are associated with this time are Marie Antoinette and

her husband King Louis XVI. In their court, the motto was the paler the complexion the better and in order to achieve this paleness the ladies and gentlemen of the court continued to apply a white base to their skin (Pearson). Courtiers chose to wear the lead based white make-up although it was known to be harmful and even deadly. There are letters that have recovered from the eighteenth century where women clearly are suffering from ailments that they received by wearing the lead make-up but they write that, “Being beautiful makes it worthwhile”. Some believe that this is where the phrase “Beauty is Pain” originated.

With the white foundation laid the next focus was the eyebrows. Men would darken their natural eyebrows to black. Matching the natural color did not matter as they wore



Fig. 4.1. Research image—18th century make-up.

wigs anyway. Women would shave their eyebrows off so that they could paint in thin black ones that were higher than the natural line. For special occasions, eye shadow would be worn. Actors in the theater commonly wore blue. The cheeks of both men and women would be heavily rouged. Placed strategically on the side of the face was a black mole-like patch called a “mouche”, which in French directly translates to “fly.” The popularity of patches continued, and on

the side of the face they were worn, indicating the wearer’s political leanings. They also aided in hiding skin lesions (Pearson). The lips were popularly small and would be painted in a crimson red.

The level of make-up worn by different individuals was based on their status in the defined class structure of the eighteenth century. To show off their status the upper class

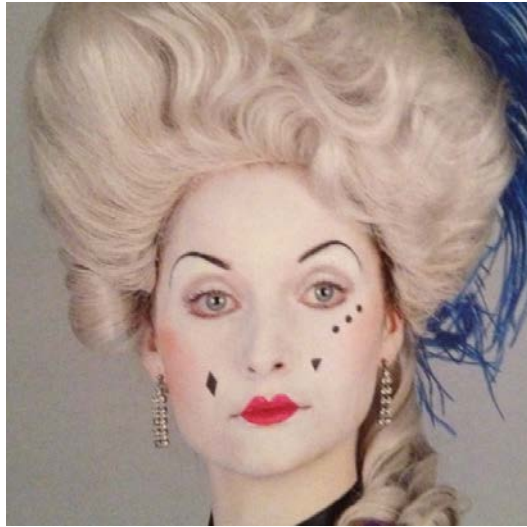


Fig. 4.2. Research image—18th century make-up.

would wear more than the lower class because they could afford it. This occurred mainly when they were attending court. When in the countryside, away from the masses of society the level of make-up would decrease. Those who wore the most extreme looks, however, were the actors in the theater. Even though they were not considered to be amongst the upper class they commonly portrayed them onstage. Actors would

wear a heightened form of the make-up to poke fun at the frivolity of the upper class.

The Game of Love and Chance, a Restoration Comedy, follows suit in mocking the upper class. Traditionally, Restoration Comedies dictate the use of an older theatrical art form *commedia dell'arte*. *Commedia dell'arte* is a form of theatre that was created in the sixteenth century in Italy. The troupes that performed *commedia* would travel throughout Italy; therefore, many of their audiences would speak different dialects of Italian. To accommodate the language barrier they created stock characters that are based on common literary or social stereotypes. Each character also wore a distinct mask associated with their individual archetype. Because they were wearing masks that blocked most of their facial expressions these characters actions were exaggerated to compensate.

Game features the zanni or servant characters from commedia, Harlequin and Lisette. Harlequin's name derives from his specific costume, worn by all who played this role, which is a pattern of diamond-shaped figures of different colors (Charney 239). His archetype is defined as the light hearted, nimble, astute servant who plays the trickster. He is one of the most physically driven roles, which leads him to have great agility. Lisette is loosely based on the zanni Pedrolino. Pedrolino can be male or female, and is described as the go-between, the willing servant, and the wily slave who survives in serving others. Since Pedrolino's function is to keep the play moving he/she may work cleverly in the interests of the lovers in the play (Storey 170). This device can be seen clearly in *Game* when Lisette dresses as her Madame to spy on Silvia's suitor.



Fig. 4.3. Research image—avant-garde Restoration make-up.



Fig. 4.4. Research image—avant-garde Restoration make-up.

Each set of actors fell into a certain level of dramatic Restoration make-up based on their characters they played.

The commedia-based zanni were the most theatrical and the young lovers were at the other end of the spectrum. As the design team chose not to be slaves to

historical accuracy, I also researched make-up designs that were inspired by the restoration period but were more avant-garde. Because they satirize their masters, these overly dramatized looks provided great inspiration for Harlequin and Lisette. The zanni

characters are supposed to be over the top, parodies of what the upper class look like. A common trend within these avant-garde Restoration make-up styles was that they were very colorful. As a designer, I felt this explosion of color against the white make-up provided a dynamic look that only emphasized character.

If the zanni are garish on the spectrum of dramatic make-up the next would be the flamboyant. The character who fell in this category is Sylvia's lurid brother Mario. The eighteenth century was a time in fashion history where the men could be just as ornamental as the women. In many cases, men's fashion was more lavish than women's. In *Game* Mario embodied this. I researched



Fig. 4.5. Research image—18th century make-up.



Fig. 4.6. Research image—18th century make-up.



Fig. 4.7. Research image—18th century make-up.

theatrical Restoration make-up because he needed to be just as flamboyant as his character. He most represented what eighteenth century actors would have worn. Counter to Mario in the story is his father, Monsieur Orgon. However, the Monsieur is not as loud as his son. As an upper class gentleman, Orgon would wear the traditional amount of make up.

At the opposite end of the make-up spectrum were the young lovers, Dorante and Silvia. It was important to the director

and I that they be relatable to the audience and therefore have the least amount of make-up. Dorante and Silvia fall under the innamorati or the lovers in commedia. In the tradition of commedia, the innamorati are the only characters that are not masked. Restoration make-up can create a barrier on the face and in a way hide the actor. It was important that their make-up be very subtle.

Design Evolution & Execution:

“Characters in paper mâché wigs, men in heels and women in corsets all made an appearance at the opening night of the Utah State University Theater Department’s production of *The Game of Love and Chance*” (Fenstermaker). Game, set, match. With the players all cast, I was ready to start the design process. In normal circumstances the design process happens before the show is even cast. However, I had to step in for the original designer after she was cast in a show. I did not join the production team until after rehearsals had begun. This meant I had less time for the design process. Although restricted on my time, I did not allow that to affect my design. Since the cast was relatively small I decided that it would be a great opportunity to explore using Photoshop as a medium for make-up design. Prior to this I had very little experience utilizing Photoshop. It was going to be an experiment in my abilities to render and whether or not it would communicate clearly to the director.

In order to render these make-up designs in Photoshop I first had to get pictures of the actor’s faces. It was important that they have no other make-up on and their hair was out of their face so that my canvas was clear to work with. With the help of the stage manager I was able to arrange these photos. Actors were instructed to meet me in the costume shop. From there I took them into the hallway because it provided a somewhat

plain white background of brick. When rendering in Photoshop it is best to have a completely plain background. In retrospect the lighting was not consistent, which created challenges in altering the photo. Next time I choose to use Photoshop to render I will use a studio with a plain drop and professional lighting.

Once I had photographed the cast of actors I was able to section them all out from their background to create a clean slate. The set was large robin's egg blue walls so I chose to make this the background of all the renderings. This prevented me from allowing anyone to blend into the set. I also found photos of a man's Restoration suit and a woman's dress to use as a base for each actor's rendering. The actors were wearing contemporary clothing when I took their picture so I needed to cover this or it would distract from the design. I used the same photo for each man and each woman by warping the shape and altering the colors to fit each character. I found different photos of historical wigs to use on each actor. This proved to



Fig. 4.8 Initial image—Zedrick Evans.



Fig. 4.9. Process image—Zedrick Evans, Photoshop.

be the most difficult to get to fit and look even slightly realistic. Due to all of the modifying of the clothes and hair, the final renderings look more like stylized photos than realistic. In light of the fact that *The Game of Love and Chance* is a comedy and all the characters live in a heightened reality, the stylization worked for the renderings.

Although each character in *Game* had their own unique look they all went through a similar breakdown in Photoshop. The first step was to get rid of any blemishes the actor

may have had when I took the picture. For the men I also had to remove facial hair. I had requested they be clean-shaven for the photo as removing hair on the face can be a



Fig. 4.10. Image collage—photoshop.

painstaking process. However the actor playing Dorante has fast growing black hair so I still had to manipulate his out using the stamp tool. Once the canvas was truly blank I had to lasso the eyes and create duplicate layers with them. I had to do this in order to protect them from the next step. To create the pale to white skin I used the

image adjustments tool selective color to adjust the white balance. I also adjusted contrast, hue, saturation and vibrancy until I found the perfect balance. For the other elements, I found images online and extracted what I needed such as; eyebrows, lips and the mouche. The cheeks and eye shadows were done with the paintbrush tool.

Lisette:

I chose to start with the most extreme characters in the design process because I knew that if I was clear on how far the director would let me go with the make-up then I would be able to go backwards from there. I began with Lisette because as the zanni woman she would have the most



Fig. 4.11. Process image—Lisette example.

extreme make-up. Before I rendered anything in Photoshop I actually chose to explore her look physically. I gathered my research and my own theatrical make-up and locked myself in the make-up room. With the understanding of Lisette's character and the premise that she is mocking her Madame I explored the various possibilities for her look. To begin, I

actually blocked out my eyebrows with a make up product called Pros-aide. It softens the eyebrows out so that they can be covered with make-up to make them appear removed. This allows one to get the historical look without actually shaving off one's eyebrows. I then based my face in white make-up and added black eyebrows above the natural line. From there I played around with the eye shadow until I found what I liked. I even had some rhinestones that I placed right under the eyebrow line. I created bright red lips outside the line and overly rouged cheeks. The finishing touch was the use of overstated false eyelashes on both the top and bottom lash line.

I confidently had made extreme choices like the rhinestone and double lash sets to express the absurdity of Lisette's character in *Game*. I was, however, unsure if the director would be completely on board with the make-up being this extreme. Luckily, I was able to find the director while still in the make-up trial run and he was very pleased. The only concern we both had was that the actress playing Lisette, Shannon Peters, only had a few minutes to change into a new costume and be able to complete this make-up. I assured him that with practice and a good make-up crew it could be accomplished. With that, I took what I had created and rendered it in Photoshop directly onto Peter's face.



Fig. 4.12. Rendering—Lisette, Photoshop.



Fig. 4.13 Production Photo—Lisette, Act 1 Scene 11.

Harlequin:

With a good understanding of how far I could push the reality of the make-up I began designing the other characters. To mate the Harlequin to Lisette, I created a similar look. He also had overly rouged cheeks, bright red lips with pink and blue eye shadow. The eye shadow colors were pulled directly from the costume Hongji had designed for Lisette and Harlequin. However, it was important that the traditional diamonds of the Harlequin be within the design. To evoke the diamonds I chose to use sharper edges in his look like the points of the diamond. His eyebrows came to a point and his blush had sharp edges rather than being rounded. This also helped distinguish the hardness of masculinity versus the softness of femininity. The final Harlequin touch was made with two diamond rhinestones that represented his mouche. I later mirrored this on Lisette with a rhinestone butterfly mouche to signify the butterfly theme that evolved later in the design process.



Fig. 4.13. Rendering—Harlequin, Photoshop.

Mario and Orgon:

The ostentatious Mario would embody the spirit of theatrical actors of the eighteenth century. He had a deep white base and black eyebrows much like the zanni. His rouge was



Fig. 4.14. Production Photo—Mario and Orgon, Act 1 Scene 4.

more confined and round with bright pink lip.

He wore green eye shadow to match his silk ombré suit with gold trim. His father, Orgon was not quite as eccentric a character and therefore his make up needed to reflect that.

His white base was lighter as well as his rouge. I chose a neutral gold lip color for him

that went well with his gold and burgundy suit. He also wore a gold eye shadow under his black eyebrows. Daniel Sorensen, the actor playing Mario, had thick natural brows so he had to Pros-aide them unlike Steven Thorton, the actor playing Orgon.

Valet and Maid:

Although there are technically only six characters in *The Game of Love and Chance* the director chose to add two supernumerary characters to create background action during scene changes. There was a valet and a maid both belonging to the house of Monsieur Orgon.



Fig. 4.15 Rendering—Valet, Photoshop.

Fig. 4.16. Rendering—Maid, Photoshop.

I created basic looks for both of them that mirrored their Monsieur. As they were only servants and not a part of the actual action of the play they could not pull focus in any way.

Innamorati:

The final two pieces to the puzzle were the innamorati, or young lovers. It was important they appear sweet and innocent, as they are only pawns in this game. I created very subtle white bases for each of them with delicate pink features. Since these characters had the most natural looks it was not necessary to block out their eyebrows with Pros-aide. Kyra Sorensen who played Sylvia had natural soft blonde eyebrows so it was easy to apply a light black, almost grey eyebrow over her



Fig. 4.17. Rendering—Dorante, Photoshop.

natural eyebrows. Kenny Bordieri, the actor playing Dorante, had naturally black eyebrows. They were on the bushy side so I chose to wax them into a more appropriate look.

Overall the entire show came together with all areas of design working to create a vibrant, gaudy and colorful but stimulating cast of characters in a rich environment. Each designer helped create a heightened reality that aided in the humor of the show, whether it was Zhu, the costume designer, who put Lisette in a dress that took up half the stage or my avant-garde Restoration make-up. In the end, the audience was entertained erupting with laughter in our small black box theater. As a make-up designer my trial with Photoshop rendering was a success. The actors found that seeing the make-up on their own face was easier to understand than the traditional plots. The renderings also communicated the look I had designed clearly to the director and there were no surprises once the technical rehearsals began. I am glad I took the risk to try something new and enjoyed what I learned in the process.

Appendix D



Fig. 4.18. Rendering—Orgon, Photoshop.



Fig. 4.19. Rendering—Mario, Photoshop.



Fig. 4.20. Production Photo—Sylvia, Dorante, and Harlequin, Act 1 Scene 8.



Fig. 4.21. Production Photo—Harlequin and Lisette, Act 1 Scene 12.



Fig. 4.22. Production Photo—Harlequin, Act 1 Scene 8.



Fig. 4.23. Production Photo—Harlequin, Lisette, Dorante, Sylvia, Maid, Valet, Mario, Orgon, The Game of Love and Chance.

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